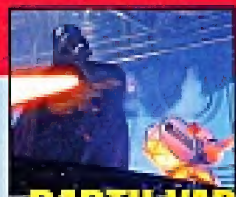


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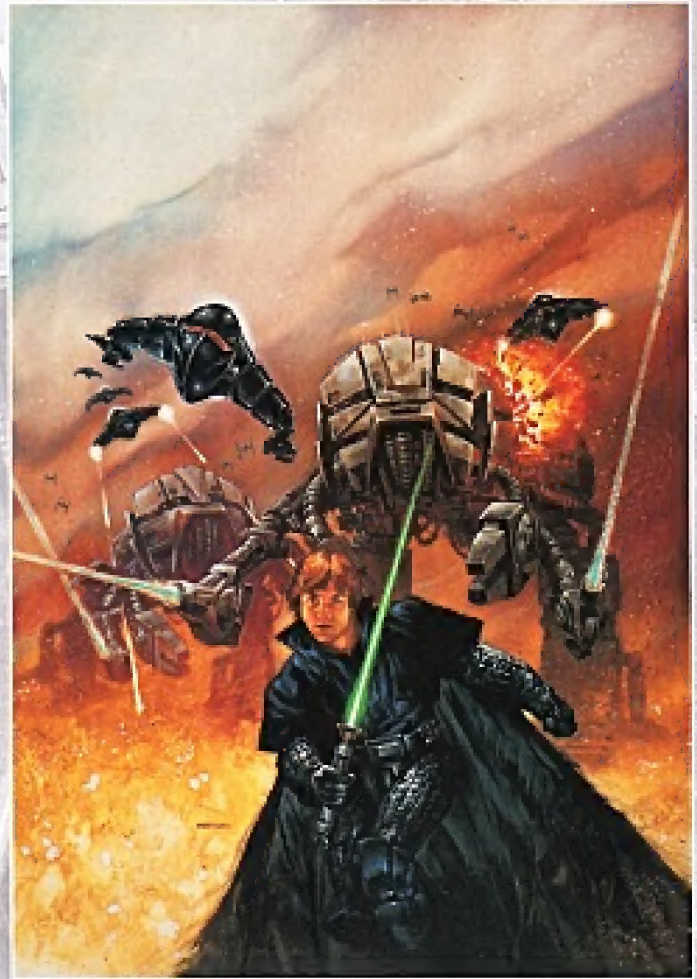
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INSIDER

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A LOOK AT PETER CUSHING
BY JAMIE PAINTER

On August 11, 1994, legendary film actor Peter Cushing died of cancer. He left a legacy of film work including his portrayal as *Star Wars*' insidious Grand Moff Tarkin, governor of the Imperial Outland Regions. We take a look back at this extraordinary actor whose memory will last forever.

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THE CENTER FOR CREATIVE ARTS *STAR WARS* SHOW
BY JON BRADLEY SNYDER

A major exhibit is now on display at the Center for the Arts at Yerba Buena Gardens in San Francisco. Occupying over 8,000 square feet, the exhibit has on display literally hundreds of props, models and costumes from the *Star Wars* and *Indiana Jones* films. We take a look at this one-of-a-kind exhibit.

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STAR WARS TIMELINE
BY JON BRADLEY SNYDER
AND ALLAN KAUSCH

Here are all of the important dates in the production of the *Star Wars* trilogy, including some little-known, hard-to-find information.

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RALPH MCQUARRIE
BY PAM ROLLER

Ralph McQuarrie is the design consultant and conceptual artist who helped George Lucas bring *Star Wars* to the big screen. McQuarrie played a pivotal role in formulating the entire look and feel of *Star Wars*. He gives us further insight into the world of *Star Wars* in his soon-to-be-published book *The Star Wars Universe* with Kevin Anderson. The *Insider* talked with Ralph recently about his experiences with *Star Wars* past and present.

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RICK MCCALLUM
BY DAN MADSEN

The man George Lucas has chosen to help him steer the course of the new *Star Wars* films is Rick McCallum, who worked with Lucas on another big project, *The Young Indiana Jones Chronicles*. In this exclusive interview, McCallum fills us in on what's happening with the new *Star Wars* prequels, and also shares his hopes and plans for the next few years.

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THX1138
BY JON BRADLEY SNYDER

Before *Star Wars*, George Lucas directed the science fiction classic *THX-1138*. In this retrospective, Jon Bradley Snyder looks back at Lucas' first attempt at science fiction and how this unique filmmaking achievement remains relevant and compelling even today.

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DARTH VADER VS. THE ENERGIZER BUNNY
BY JON BRADLEY SNYDER

Darth Vader is on a mission from the Emperor, a mission to get the Energizer Bunny once and for all. Will he turn the Bunny to the dark side? Unsuspecting *Star Wars* fans were shocked and delighted to see this epic confrontation on TV last fall in the latest Energizer battery commercial. Find out how this all came about, and how ILM pulled off the special effects in this and other commercials.

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THE FORCE IS BACK!

from the President of the Star Wars Fan Club



If you thought *Star Wars* was a thing of the past ... think again! *Star Wars* is coming back bigger and better than ever. The first of the new *Star Wars* prequels is scheduled for a 1998 release. George Lucas has started writing the new prequels, and preliminary work on the films has begun.

At a recent licensee meeting at Skywalker Ranch, Lucas spoke to over 200 licensees about the prequels' current status.

"As of Monday, (three days ago, seems like a lifetime now) I started writing the new *Star Wars*," Lucas said. "In writers lingo, I'm still doing the outline: I haven't started knocking out pages yet, but I will be, before the first of the year. I'm working on all three scripts at once. We're going to shoot all three films at once but we intend to release them over a period of time and finish them slowly."

"It's very exciting to get back into this. There are so many new possibilities, both technically [in the films] and in terms of the marketplace, especially in the area of interactive, that we've been pursuing. A lot of what we've been doing in the last five or six years is really preparing for this event. We've been developing technology, and all kinds of things, to be able to take full advantage of the next release of *Star Wars*, which we were not able to do on the first movie, because the first one kind of caught us by surprise."

However, before the new prequels even hit your local movie screen, Lucasfilm has other exciting projects in the works that are sure to delight *Star Wars* fans of all ages. Next year will see a major new original *Star Wars* project released

from Lucasfilm, tentatively titled *Star Wars: Shadows of the Empire*. The project, which will tie in several major licensees, will be a simultaneous launch via novel, comic book and video game. Bantam will release the *Shadows of the Empire* novel, Dark Horse will publish the comic adaptation, and LucasArts will produce the video game version. *Shadows of the Empire* is an original *Star Wars* story that takes place in the time period between *The Empire Strikes Back* and *Return of the Jedi*.

Nineteen ninety-seven, which is the twentieth anniversary of the original *Star Wars* release, will also be an important year. Many exciting new projects are planned, including the release to theaters of *The Star Wars Special Edition* in February. The *Special Edition* contains footage cut from the original *Star Wars* prior to its release, as well as special effects never seen before. The new footage will add approximately four minutes to the film. Work has already begun, both at ILM and Lucasfilm, on *The Star Wars Special Edition*. Fox Video will also release *The Star Wars Special Edition* in 1997.

Two very special projects are also scheduled for 1997. First, the Smithsonian Institution in Washington, D.C., will open a major *Star Wars* exhibit, complete with props, models, costumes and other artifacts used in the making of the films. Also scheduled is a major *Star Wars* collectors' convention, produced in cooperation with the Walt Disney Co. and held at Walt Disney World in Florida. This promises to be an amazing event for *Star Wars* fans, with a *Star Wars*-themed area designed just for the convention as well as special guests, events and a collectors' auction.

Stay tuned to future issues of the *Star Wars Insider* for more news on these upcoming projects and events! **FANTASY**

Dan Madsen, President

LATE BREAKING NEWS!

STAR WARS SHADOWS OF THE EMPIRE

Lucasfilm has begun work on a top-secret project for 1996 called *Star Wars: Shadows of the Empire*.

Shadows is a previously untold story set in the time period between *The Empire Strikes Back* and *Return of the Jedi*. It deals with the relationship between the Empire and the organized crime network upon which it has become increasingly dependent. It will take us deep into the world of gun runners, spice traders, assassins and crime bosses like Jabba the Hutt, all the way to the leader of the syndicate whose existence has never before been revealed.

Shadows is a multimedia project that will involve the talents of several key Lucasfilm partners. The story will be told in great detail in a novel being written by Steve Perry, to be published by Bantam Books. New characters and situations will be graphically illustrated in a companion Dark Horse comic series, and fans will be able to live the experience in a new video game from LucasArts that will take advantage of the dramatic advancements in technology that will be available by early 1996. Additional product tie-ins will be coming from Kenner, Galoob and other *Star Wars* licensees.

As details become available, find them first in the pages of the *Star Wars Insider*.



REBEL RUMBLINGS

Letters from Our *Star Wars* Fans

Send your comments, letters, artwork and photos for publication in the *Star Wars Insider* to:
Reader's Comments, c/o The *Star Wars* Fan Club, P.O. Box 111000, Aurora, CO 80042 (usa).

THE FORCE IS WITH US

Greetings, fellow *Star Wars* groupies! This is definitely an exciting time to be a *Star Wars* fan, isn't it? The raging climactic battles, the courage of young Rebels, and the true romance of it all refuses to be contained. It marches on to progress on a higher, almost untouchable plane of adventure and energy in all forms. I, for one, am very excited about this wealth of information I began to indulge myself in ten months ago. Okay, okay. I should have my knuckles rapped for not watching the videos, or even taking notice of the merchandise sooner. I'm so thankful for those creative minds that bring us the *Star Wars* genre. Yet, I feel even more thankful to my family. They sat me down on Christmas Day and forced me to watch what I believed was going to be "an overrated, corny, sci-fi film." Since that wonderful day when my words were gratefully turned against me, I've read every book on the market. I've looked forward to each month in hopes that a new adventure would be brought to me in its paper form. I've memorized all three scripts, learned to play John Williams' music on three different instruments, and learned every fact I could cram into this pretty little head of mine.

I encourage you all to "keep the faith" and remember that you're not the only one. Oh, and of course, the Force will be with you ... always!

Jamie Thompson
Pasco, WA

I just received issue #23 and I believe it's the best one to date. What a wonderful universe George Lucas created and what a wonderful club this is! Kudos to Dan Madsen for his interview with Denis Lawson, and to Jon Bradley Snyder for his article, "The Cult of Wedge." I have adored Wedge Antilles for years and Lawson put so much heart and conviction into the character that it's difficult not to cheer for him. Often, though, I felt like I was the only one who noticed Wedge's contribution to the Rebellion. All of my friends were in awe of the major characters and their exploits (myself included—after all, that's what the films are about), however, very few seemed to give Wedge his due. Mr. Snyder's article was a marvelous tribute to a great actor. Thank you, Denis Lawson, for a memorable performance!

Thanks also for the story and photos of *The Star Wars Holiday Special*. I was 14 when it came on TV back in 1978, although it's hard to believe that it was that long ago. What I remember most is my mother enjoying the show

as much as my sister, my brothers and I did. Through the years, I have wondered why no mention was ever made of it after that. It's a shame that it isn't available on videocassette. Despite its being somewhat silly and dated, it was still fun to watch and I would love very much to have a copy of it. Keep up the good work. I plan to renew my club membership for many years to come!

Donna Marek
Deer Lodge, MT

I love the new look! The layout is fantastic! It does indeed look more professional. I will happily renew my subscription when the time comes. I'm so excited about *The Star Wars Special Edition*. It will probably reinvent fandom. I recently had the great honor of attending *Star Wars* here in Phoenix. I had seen it on video and on TV, like a lot of people. Well, nothing will prepare you for a chance to glance it in 70mm Dolby stereo. It truly is sensational.

On another note, I and my new enthusiasm for *Indiana Jones* have come to a head with *The Young Indiana Jones Chronicles*. It is a great show. Sadly, I've missed a whole lot of episodes, due to the crummy time slot it has received, but at least that's changed now that it's on The Family Channel. George Lucas, from what I've heard, has put so much of himself into this series that it actually shows when the final product hits the airwaves. I truly hope it does good business, and has a future place on television.

Phillip diGiacomo
Phoenix, AZ

I have an important revelation involving the *Star Wars* universe. A revelation that may bring *Star Wars* fans to their knees, writhing with disgust and disbelief at what was under everyone's noses, but never exposed. But, before I unleash my startling discovery, I will follow in the footsteps of many letters that have been submitted to the "Rebel Rumblings" column.

I first saw *Star Wars* when I was six years old. I loved it, it changed my life, blah, blah, blah. I have an extensive collection of toys, books, comics, etc. (I don't have the Luke Skywalker Stormtrooper Outfit action figure. I want it. I really want it.) I keep up with all of the new novels, and I probably could receive a degree in a *Star Wars* academy (if there was one). Enough of my boring biography.

Fans my age may remember *Bantha Tracks*.

No, not the elaborate fold-out newsletter—I'm talking about the four-page, black-and-white "send-your-drawings-cause-we-need-material" *Bantha Tracks*. Young fans today are spoiled with the beautifully presented *Star Wars Insider*. No, I'm not jealous, just feeling old. Anyway, the old newsletter had addresses where fans could send letters to the cast and crew of the three films. How do I go about doing that now? My autographed picture of Harrison Ford (how many of you have that?) is looking lonely, and I think a Carrie Fisher would cheer him up.

Okay, now for the amazing discovery I promised. Look in the *Star Wars* novel by George Lucas. On or about page 51, chapter three, (this is the part where Luke stumbles on the hologram message of Princess Leia in R2-D2's databank, and C-3PO is explaining that he doesn't know anything). Okay, are you with me? C-3PO says, "Quite frankly, sir, I don't know what he's talking about. Our last master was Captain Colton." Big deal, you say? Now open your copy of *The Art of Star Wars* (they are back in print; I, however, have a mint condition original copy!). If you don't have *The Art of Star Wars*, put the movie in your VCR and watch that scene carefully. Now, on or about page 39 of *The Art of Star Wars*, same scene, C-3PO says, "Quite frankly, sir, I don't know what he's talking about. Our last master was Captain Antilles ..."

Through the Force I feel some of you understand, and some are confused. In the movie, C-3PO just told Luke Skywalker that he and R2-D2 belonged to Wedge Antilles, or a close relative, or maybe not, it's a big galaxy. I'm sure there are many members of the Alliance with the last name Antilles ... NOT.

Many questions now arise. How did Wedge escape capture on the Princess' ship, if he was even there? Didn't Wedge recognize his droids when he first met Luke? Did Luke use a Jedi mind trick to erase that part of Wedge's memory? Was this already pointed out and I didn't catch it? I want answers, I want a Luke Skywalker Stormtrooper Outfit action figure, and Dr. Lucas, can I please have a job?

Shawn J. Allison
Bend, OR

Dear Shawn: Thanks for your letter! The Captain Antilles that C-3PO refers to is probably not Wedge, however, you never know, he could be a relative. Maybe we'll find out in the upcoming prequels! On another note, you can write the *Star Wars* cast and crew in care of the *Star Wars Insider*. We'll make sure your letters get to them. —Ed.



Carrie Fisher, Kenny Baker and Denis Lawson in issue #23 were great. Any chance of the 1978 *Star Wars Holiday Special* being available on video soon?

In 1977, *Star Wars* influenced a seven-year-old girl so much that she still loves it, and is still a dreamer. I am now twenty-four years old, and enjoy writing and editing. My dream and goal is to someday work for George Lucas. I am so glad that *Star Wars* has become popular again!

Carolyn M. Tellers
Erie, PA

I just received issue #23, the premiere issue of the *Star Wars Insider*, and want to express how sad I am to hear that Jack Purvis is now paralyzed. I am hoping that you will print an address where we can write to him to let him know that he has a following of fans who will remember him in their prayers daily and hope he will not give up.

Lilly Laignel
Glendale, AZ

Dear Lilly: You can write Jack in care of the *Star Wars Insider*. —Ed.

I, like thousands of people all over America, am a huge *Star Wars* fan. Let me first congratulate all the staff who helped create the *Star Wars Insider*. I just received my first issue and it is just plain fantastic!

A few days ago, a friend and I were having a few drinks and reminiscing about old *Star Wars* memories when we were kids. One of the things that was brought up was the *Star Wars Holiday Special*. We really could not remember too much about it because we were just kids. Well, you could not imagine the look on my face when I read the article about it in the *Star Wars Insider*.

My question is this: Where or how can I obtain a copy of the *Star Wars Holiday Special*? I am sure there are plenty of fans all over the country who are wondering the same thing. Please let us know how or where we can obtain a copy of this video.

Mike De La Rosa
Mercedes, TX

Dear Mike: Thank you for writing. Unfortunately, the *Star Wars Holiday Special* is not available on video, and Lucasfilm has no immediate plans to release it. —Ed.

I want to thank you for the excellent job the fan club is doing to keep *Star Wars* fans informed. I am a twenty-three-year-old college graduate and I act like a little kid every time I find some new *Star Wars* reading material. It reminds me of going to the department stores and seeing a new action figure. I just had to buy it. I cannot believe how amazing the new reading material is. I love *Tales Of The Jedi* and cannot wait for *Dark Lords Of The Sith*.

I am glad to see Denis Lawson get some recognition. Wedge is a great character. I am glad to see he is in the new comics and novels. I hope if the last trilogy is ever made, that Denis can portray Wedge.

You were right about the *Star Wars Holiday Special*. I don't remember much of it, but what I

can remember is that I loved it then. On the school bus ride home we used to play *Star Wars*. After the special, I wanted to be Lumpy. I guess as kids we are amused by simple things. All I know is that *Star Wars* has kept the child in me alive. I would personally like to thank George Lucas for creating and continuing the *Star Wars* saga.

Michael Schwertfeger
Fredonia, NY

I recently purchased the premiere issue of the *Star Wars Insider*. I must inform you that I thoroughly enjoyed "The Cult of Wedge," along with the Denis Lawson interview. I have been a longtime fan of the Wedge Antilles character.



He is an unsung hero to all of the biggest *Star Wars* fans. Not only did he save Mr. Skywalker in *Star Wars*, cripple an AT-AT with fancy flying in *Empire*, but he also assisted in blowing away Death Star #2 in *Jedi*. The character of Wedge Antilles is reflected in all of us who carry on in obscurity and allow the others to bathe in the limelight. The Wedges of the world deserve a pat on the back. We know who we are.

Michael Wigley
Van Buren, AR

What we see here in the magazine is proof for all of us fans that *Star Wars* lives. It's the love of *Star Wars* that brings us together. I always wanted to join a *Star Wars* fan club, but when I found out there was one, I was like a kid asking my mother to buy something that I knew I needed to have! I joined the club because I wanted to show my support for fandom that is growing more than ever before. Well, here I am, and here we all are, around the world, sharing one common love.

The magazine covers the entire *Star Wars* universe and who could ask for more? The memorabilia. WOW! I looked at it with pride. Stuff we fans always wanted to get but could never find. You guys have left me speechless! I would also like to thank the fans who made it possible for the club to thrive and grow. Obi-Wan would sum up this letter best by saying,

"May the Force be with you!" And I would sum it up by saying thanks and "Stay on target! Stay on target!"

Gajo Basic
Ontario, Canada

I have longed to be able to write to the *Star Wars Fan Club* again. I have been a member of The Lucasfilm Fan Club since issue #1. I was there with C-3PO and R2 on the cover of #1. I was also an original *Star Wars Fan Club* member. In 1977, a five-year-old's life was changed. *Star Wars* molded my mind to the belief in good versus evil. Since May 25, 1977, I have collected anything I had the money for and do not intend on ever selling it. When I

first joined the fan club, I was so thrilled someone had taken the time to honor Lucasfilm with such a quality fan club. It was great to read about Willow, *The Last Crusade* and George Lucas in those early issues.

I went through all the changes with every issue, the birthday issues, etc. and I always felt, in the end, that the issues were shifting more toward coverage of *Star Wars*. Well, I can't express my excitement when, at first, I heard about the *Insider*, and then I bought it! Let me say it is a far cry from the days of *Bantha Tracks*!

I'm twenty-three years old and my two-year-old daughter already loves *Star Wars*. She asks to watch it every day. She can identify it in bookstores and comic shops. She loves it.

I think I speak for all the members of the fan club when I say deep down we were all really just wanting the total *Star Wars* part of the club. No offense to the other Lucasfilm movies. I love them, too! You know, particularly the films with the guy in the fedora! But no movie measures up to any *Star Wars* film—Lucasfilm or otherwise. I know that others feel this way, too.

All in all, the *Insider* is probably the greatest *Star Wars* magazine in a long time. Keep up the incredible work!

Derek Richardson
Conyers, GA

I sometimes feel like an old-timer when I read your letters section. Unlike so many of your readers who were not yet born in 1977, I was already eleven when *Star Wars* debuted. I will never forget the awe of seeing this groundbreaking film for the first time. As a teenage girl, my room was filled with posters of my two favorite idols—Luke and Han. I was a member of the *Star Wars* Fan Club from the start, and I still have my old copies of *Bantha Tracks*.

Now that I'm approaching thirty (gasp!). I still collect *Star Wars* memorabilia. Only now, it's on a bigger, and often more expensive scale. Also, owning the trilogy on laserdisc allows me to have frequent marathons at home.

I am very excited about the Special Edition of *Star Wars* to be released in 1997. I could hardly believe that almost twenty years have passed since I first sat in that theater and visited a galaxy far, far away.

I am thrilled to see a younger generation excited about *Star Wars*. It guarantees that the Force will be with us for many years to come.

Alaina Ray
Carrollton, TX

I love the new look and name for the fan club magazine! It is great that *Star Wars* is finally and truly returning! The articles, graphics, even the layout of the new magazine is superb. The interviews with Kenny Baker and Denis Lawson were much appreciated because they don't seem to get enough recognition for their contributions to the *Star Wars* saga.

My favorite article was the one recounting the infamous *Star Wars* Holiday Special. I have faint memories of watching that at my best friend Nick's ninth birthday party. The articles and pictures made me feel like a kid again. Keep up the wonderful work and may the Force be with you!

Karl Rehner
Glenn Dale, MD

BOBA FETT RULES!

I am happy! Two years ago, when reading *Dark Empire*, I discovered that Boba Fett is still alive. Ten years ago, I remember how distressed I was when my favorite character was mercilessly swallowed by the gaping Sarlacc. My little nine-year-old mind immediately envisioned the immortal bounty hunter escaping with his powerful versatile jet pack. Thank you Dark Horse Comics! You guys rule!

Galleg's Micro Machines are also a great idea. Two of my favorite vehicles are included in the collection. The AT-AT and snowspeeder have me grinning, but where is my all-time favorite *Star Wars* ship, *Slave I*? I like the three Micro Machines playsets. *Endor* is the best because there is a miniature Boba Fett figure included.

The last thing I have to say is that the fan club kicks! I may have decapitated my Boba Fett action figure eleven years ago, but your club has the perfect 2 1/2" pewter bounty hunter to fill the void. I've also ordered Boba Fett's T-shirt. Please, make a mask for this character!

Kelly Sudbeck
Seneca, KS

Dear Kelly: Thanks for your comments. For a Micro Machine of Boba Fett's ship, *Slave I*, check

out Galleg's *Darth Vader* transforming head playset. It kicks! —Ed.

Where's Indy?!

I am sixteen years old and I am a huge fan of your club. My first issue came a while ago and I loved reading it. The articles were interesting and the interviews were great. One



Whether you're a Jedi or not, we want to hear from you! Write the Insider today!

thing I noticed, though, was that there was a lot of information and stories about *Star Wars* and not one article about *Indiana Jones* in the entire magazine. I wasn't bothered by this at first, reasoning with myself that maybe this issue was some sort of special on *Star Wars*. And then the next issue arrived, and on the front cover was written, "Special *Star Wars* Issue!" I was still happy to receive the latest issue of my favorite magazine, but somewhat dismayed that I would have to wait another three months to read about anything related

to *Indiana Jones*. So I am writing this letter to warn you that I am not the only person who feels that there is not enough emphasis on *Indiana Jones* in your magazine. Even the merchandise catalog shows how much more there is to see about *Star Wars*.

Now, don't get me wrong. I like *Star Wars* and I realize how popular it is, but I just feel that *Indiana Jones* is just as much a part of Lucasfilm as any of its other movies, no matter how popular. I also understand that every once in a while it is good to have "specials" on one certain topic, but in the mean time there should be an equal amount of information on *Star Wars* and *Indiana Jones*.

In conclusion, I would just like to say again that your magazine is great, but that I, as well as all of the other Indy fans out there, might feel that Lucasfilm thinks that all its readers only want to read about *Star Wars*, which is not true.

Josh Oram
Folsom, CA

Dear Josh: Thanks for your concerns. Fear not! We're not going to ignore *Indiana Jones* fans! As we grow closer to the start of production of the new *Indiana Jones* movie, we'll have extensive coverage every issue and give you the most exclusive interviews and photos you'll find anywhere. In addition, check out the interview in this issue with Producer Rick McCallum, who, in addition to producing the new *Star Wars* prequels, has worked and continues to work on *The Young Indiana Jones Chronicles* with George. There's good news for Indy fans. —Ed.

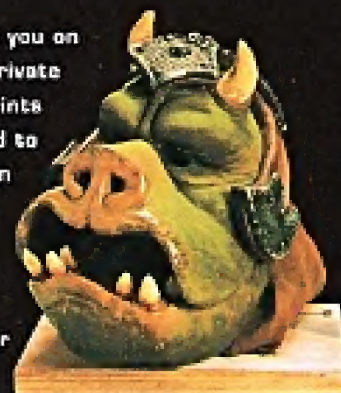
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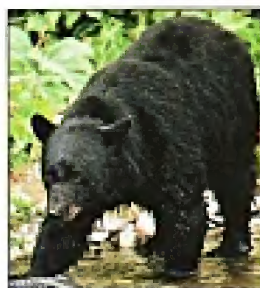
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Voice of Chewbacca dead at 16

Tarik, the black bear who helped provide Wookiee grunts for Lucasfilm sound designer Ben Burtt, died in October of congestive heart failure, liver disease and cancer. The bear was a popular attraction at the Happy Hollow Zoo in San Jose, CA. Tarik enjoyed "sleeping, eating, catching bear biscuits, and spending hot days on his back in his pool with his paws in the air," reported the Associated Press.



Topps Widevision Star Wars Cards

Topps has produced a new *Star Wars* card series, consisting of 120 full-screen stills from *Star Wars* reproduced in a deluxe 2.5" x 4.75" format. All these photos have been taken from the actual film and none have ever been seen before. Unlike the original Topps *Star Wars* cards, whose photos were taken by a photographer hired to shoot movie stills during production, these photos are taken directly from the final print of the film, utilizing a special process from Telecine Research Center. Because they are made directly from film, the cards will feature many rare special effects shots not seen in

previous publicity for the movie. The first set of cards was shipped in December, with an *Empire Strikes Back* series set for spring '95 and a *Return of the Jedi* series set for fall '95. A special #0 promo card featuring Han, Luke and Chewie at the awards ceremony will be available only in the Topps *Star Wars* Galaxy Two Factory Tin Set.

Dark Horse Announces Two New Star Wars One Shots for 1995

Dark Horse Comics has announced two new one shot *Star Wars* comics involving two of fans' favorite villains, Jabba the Hutt and Boba Fett. A Jabba the Hutt one shot is set to ship in March '95, with Jim Woodring scripting and Steve Bissette penciling. Woodring is the highly acclaimed Eisner award-winning creator of the Fantagraphics comic *Jim*, and the writer of the spectacular *Aliens: Labyrinth* series. Woodring and famed horror artist Steve Bissette's addition to the *Star Wars* creative team continues the Dark Horse tradition of bringing top-notch creative talent to the *Star Wars* line. Those familiar with Woodring and Bissette's previous work can expect an intelligent and challenging tale that won't be for the faint of heart. *Dark Empire* veteran Cam Kennedy will team up with writer John Wagner to illustrate a Boba Fett story. Fans have been clamoring for more Boba Fett material. Now they'll just have to wait until November '95, when the one shot is slated for publication.

New QVC Special in February

Steve Sansweet described his appearance on the most recent QVC *Star Wars* special last October as "one of the most successful specials yet, despite a lack of new products." As licensing continues to gear up there should be no lack of new products come February, when Sansweet will host yet another QVC special.

15 Years Ago in Bantha Tracks

In fall 1979, *Bantha Tracks* carried an interview with Harrison Ford, an *Empire* progress report and an article by Nikki White on the Japanese influence in *Star Wars*:

"Another obvious influence is some of the costumes. Princess Leia's double huns and flowing white robes can be seen on members of both sexes in pictures of Shotoku Taishi and his attendants, who lived during the 7th century, and in representations of the people of the Yayoi and Yamato periods, approximately 8 A.D. to the 8th century. Lucas originally wanted a Japanese girl to play Leia, according to Charles Lippincott quoted in *Shukan Asahi* (24 March, 1978, p. 41). Obi-Wan wears a kimono and Luke a judo suit. Darth Vader's helmet is modeled on those of medieval Japanese warriors, and his appearance is intended to suggest an armored Samurai of the Warring States period. Lucas, we are told, had in mind the Kurosawa film *Throne of Blood* (starring Toshiro Mifune.)" **STARWARS**

FAN SPEAK

Beginning this issue, we are asking our readers questions to find out more about who they are. This issue we wanted to know: What was your favorite line of dialogue in the trilogy and why? The question will be the same for next issue. If you would like to respond, please send your answer and a photo to this address: Jon Bradley Snyder, 2300 Market St. #23, San Francisco, CA 94114. Answers must be fewer than one hundred words and photos can't be returned. Please include your phone number also.



My favorite line in the trilogy is in *Return of the Jedi*, when the Emperor says "fully operational battle station." He's just concentrated evil when he says that, with his lips curling in to the blackness of his mouth. It's so rad. Whenever I give someone a back rub I make them say that. I don't know why.

—Chris Charla



I like "Laugh it up, Fuzzball." It's because there's a lot going on between the characters after that line is spoken. Disturbed over the amorous feelings Han is making her confront, Leia says another great line: "You scruffy-looking nerf herder." She kisses Luke as if to show Han that he doesn't mean anything to her, and that she might be more attracted to Luke. Chewie observes all this, especially Luke's reaction to Leia's kiss. He seems to be saying to Han, "Pay attention here. Don't be so smug thinking you've got the Princess all to yourself."

—Jennie Loomis

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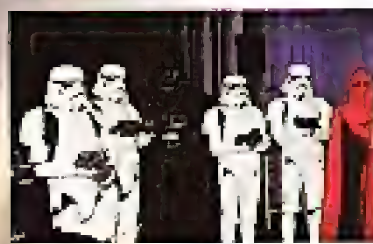
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LATEST

THE FORCE AT SKYWALKER RANCH



Star Wars licensees met for two days in November at Skywalker Ranch to discuss Lucasfilm's upcoming plans. In attendance were various aliens.

It is a period of upheaval in The Licensing Empire. Bestselling books, toys and video games are flying into the hands of Star Wars fans at an alarming rate.

In the face of this challenge, the Rebel Alliance has summoned all Star Wars ambassadors to the Rebel Base at Skywalker Ranch to plan the next attack.

That was the message all *Star Wars* licensees received from Lucasfilm last fall, announcing a massive licensing meeting at Skywalker Ranch November 3-4. Over 200 representatives from various licensees showed up for the *Star Wars* Summit at George Lucas' sprawling, 2,541-acre facility in Marin County, CA, to discuss their *Star Wars* products and map out plans for the future.

Much of the summit took place in the Stag

Theater, a full-scale movie theater on the Ranch. As the summit began, the lights dimmed in the theater, flashing red sirens started up and Darth Vader's theme blared over the loudspeakers. Rows of stormtroopers marched down the aisles as the Dark Lord of the Sith himself, Darth Vader, with flowing robes, forcefully walked down the aisle and stepped up on stage. After some good-natured harassing of the audience (James Earl Jones provided the voice, by the way!), he stepped down and gave the podium over to Vice President of Licensing Howard Ruffman.

The summit began with an overview of the *Star Wars* licensing program. A timeline was given so that licensees could coordinate their upcoming product releases with Lucasfilm's schedule of upcoming events. Licensees were treated to sneak previews of new projects such as *Shad-*

ows of the Empire (see article this issue) as well as a new scene from the upcoming *Star Wars Special Edition*. Licensees were stunned as they watched the scene where Han Solo meets Jabba the Hutt, a scene that was cut from the final version of *Star Wars*. They marveled at how Jabba was seamlessly added, through computer digital effects, to the scene. Soon after, C-3PO (with the voice of Anthony Daniels) and R2-D2 appeared, bantering about whose likeness on various products was better. During this conversation, licensees were thrilled to see another person enter the scene, the man who created it all, George Lucas. Lucas arrived to a standing ovation and spoke to the crowd about his plan for writing and producing the new *Star Wars* films.

During the two-day summit, many of the major licensees made presentations about their current products and upcoming releases. Licensees such as Kenner, Galoob, Dark Horse Comics and Hallmark, among others, displayed their current *Star Wars* product lines and revealed their future plans. In between each presentation, Lucasfilm treated everyone to a special surprise by showing TV commercials for various *Star Wars* products from the '70s and '80s, as well as *Star Wars* take-offs like Carrie Fisher's appearance on *Saturday Night Live*. It was a blast from the past that was quite amusing.

At a dinner on the first night of the summit, *Star Wars* characters mingled with the crowd. Chewbacca, Boba Fett, Imperial Royal guards and stormtroopers, along with Rebels and various Cantina aliens, were seen enjoying themselves in a huge *Star Wars* conga line!

The next day, licensees met in groups to discuss cross-promotions, and looked over samples of currently licensed merchandise.

The summit ended with a special treat: licensees were taken to the archives building to see a display of actual props, models and costumes from the *Star Wars* trilogy, many of which are currently on display at the special *Star Wars* exhibit at the Center for the Arts at Yerba Buena Gardens in San Francisco (see article this issue).

The summit provided a valuable opportunity for *Star Wars* licensees to meet one another, and will help them plan their schedules around upcoming *Star Wars* events. The results of this meeting should become apparent over the next several years, as new, exciting *Star Wars* products become available. The *Star Wars* summit was a huge success, and chances are another will be planned as we move closer to the release of the new *Star Wars* prequels!

PRODUCTION

Preliminary work has begun on the new *Star Wars* prequels. George Lucas has started writing the outline and early story draft for the films.

The Emmy award-winning *Young Indiana Jones Chronicles* may not have survived ABC, but it has gone on to a new life on The Family Channel with four new *Young Indiana Jones* TV movies. The first of these films, *Young Indiana Jones and the Hollywood Follies*, aired last October. Look for *Young Indiana Jones and the Treasure of the Peacock's Eye* in January 1995 and the next two films, *Young Indiana Jones and the Attack of the Hawkmen* and *Young Indiana Jones and Travels with Father*, later in the year.

The next Indiana Jones feature film, starring Harrison Ford, has not yet begun production. As information becomes available, look for it in the pages of the *Star Wars Insider*.

Stay tuned.



LICENSING

Whether in this galaxy or another one far, far away, you can bet that one thing will never change: if you have a property like *Star Wars* you will, sooner or later, be surrounded by toys, toys and more toys. In addition to T-shirts, computer games, books and trading cards, some of the most popular *Star Wars* products are sure to be the toys.

Just Toys is continuing their line of bend-ems with characters like Boba Fett, Gamorrean guard, Lando Calrissian, Tusken Raider, Royal guard, Admiral Ackbar, Bib Fortuna and Luke Skywalker. Also be on the lookout for a Darth Vader carrying case, as well as a new trilogy gift set packaged with a vehicle coin.

Kenner returns to the *Star Wars* universe with their eagerly anticipated die-cast Action Masters. These figures include Luke Skywalker, Chewbacca, Darth Vader (two different poses), Han Solo, Boba Fett, R2-D2, stormtrooper, C-3PO, Princess Leia and Obi-Wan. In addition to these individual figures, be sure to look for the four- and six-piece collector's packs.

Galoob should have had a very merry Christmas, since their new Micro Machine



A sampling of some of the new miniature playsets from Galoob.



vehicle sets were due out for the gift-giving season. These collections (#4, #5, #6) are sure to be a hit, so if you don't have yours yet, go out and get them while you can. Plus, you'll want to get three new transforming playsets shaped like the heads of: C-3PO (holds the cantina scene), Darth Vader (holds a Bespin scene) and R2-D2 (contains Jabba's palace). Also watch for these special one-time collector's sets, which will be released exclusively to these stores: Toys 'R Us: 19-piece vehicle set; K-Mart: 12-piece vehicle set; Kay-Beer: 10-piece vehicle set; Target: (2) 8-piece vehicle sets of Rebels and Imperials.

Add to or start your own collection now.



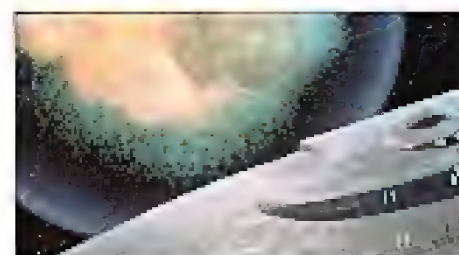
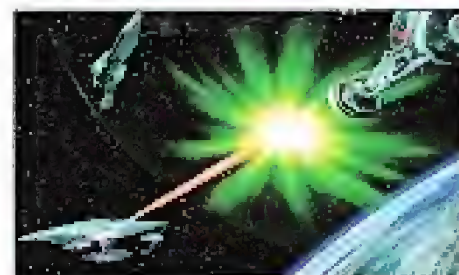
INDUSTRIAL LIGHT & MAGIC (ILM)

Division of Lucas
Digital

This winter Industrial Light & Magic completed the dazzling effects in *Star Trek Generations*, the seventh in the filmed series and the sixth movie featuring ILM's work. In *Disclosure*, we will see ILM's version of virtual reality, when Michael Douglas tangles with Demi Moore. The company is hard at work on several movies



due out in summer 1995. *Casper*, with over thirty minutes of effects, is the largest project in ILM's twenty-year history. The company is also working on a remake of *Village of the Damned* for fright king John Carpenter; and *Congo*, directed by Frank Marshall, who with his partner Kathleen Kennedy produced many blockbusters for Lucas and Spielberg including *Jurassic Park* and *Indiana Jones* (I, II, III). Marshall also directed *Alive* and *Arachnophobia*. The Kennedy-Marshall team is producing *Indian in the Cupboard*, directed by Frank Oz (the voice of Yoda), which will also feature ILM's work and is due out this summer. And ILM has started creating new ele-



ILM created the stunning effects for Paramount's *Star Trek Generations*.

ments that will be featured in the *Star Wars Special Edition*, to be released in 1997, the twentieth anniversary of *Star Wars*' original release.

SKYWALKER SOUND

SKYWALKER SOUND

Skywalker Sound is also very busy, having just finished *Miracle on 34th Street*, *Disclosure*, *The Hunted* and a mini-series, *500 Nations*, produced by Kevin Costner. In the next few months, ILM will mix the sound for Kathryn Bigelow's *Strange Days* and Amblin's *Casper*.



LUCASARTS ENTERTAINMENT COMPANY

Before the end of 1994, LucasArts will release three new games: X-Wing Collector's CD for PC CD-ROM, Rebel Assault for 3DO and Defender of the Empire for IBM and compatible computers. Rebel Assault, originally released in November 1993 for PC CD-ROM, has since become the best-selling CD-ROM entertainment title of all time. In a recent televised interactive awards show called "Cybermania," Rebel Assault won Best Adaptation. This fast-paced action-arcade game also is available for Macintosh CD-ROM and Sega CD.

Wing Collector's CD for PC CD-ROM, Rebel Assault for 3DO and Defender of the Empire for IBM and compatible computers. Rebel Assault, originally released in November 1993 for PC CD-ROM, has since become the best-selling CD-ROM entertainment title of all time. In a recent televised interactive awards show called "Cybermania," Rebel Assault won Best Adaptation. This fast-paced action-arcade game also is available for Macintosh CD-ROM and Sega CD.

Defender of the Empire is the first TIE Fighter campaign add-on disk. It extends the TIE Fighter story, which focused on the Empire's battle against the Rebel Alliance, as well as the turmoil within the Imperial forces. X-Wing Collector's CD is a compilation that contains enhanced versions of the original *Star Wars* space combat simulator X-Wing and add-on *Tours of Duty*, *Imperial Pursuit* and *B-Wing*.

LucasArts also developed three new Super Nintendo titles, which were recently published by JVC Musical Industries: *Indiana Jones' Greatest Adventures*, a compilation of the greatest action scenes from all three Indy movies; *Super Return of the Jedi*, an interactive version of the third *Star Wars* film; and *Ghoul Patrol*, an original action-adventure where the player must put a variety of trouble-making monsters in their place before they wreak havoc through time.

The first part of 1995 will see the release of two new interactive titles: *Dark Forces* and *Full Throttle*. *Dark Forces* is a

3-D action game with a new *Star Wars* story, new heroes and new enemies. *Full Throttle* (see "A Galaxy Even Farther Away" in this issue) is an original, intriguing adventure game.



THX

Representing the first expansion of THX into video hardware, Lucasfilm Ltd.

announced at the Custom Electronic Design & Installation Association Expo (CEDIA) in Dallas, Texas, the availability of THX certified Laser Disc Players. The first licensee within the Home THX Program to offer this product will be Runco International with the LJR II. The player was awarded Best New Product of the show. The Home THX Program has been very busy continuing to train Home THX Dealers from all corners of the world including France, Germany, Hong Kong, Singapore, Switzerland and Thailand, bringing the grand total of certified dealers to more than 850.

New THX theaters continue to open at a furious pace:

Mann Granada Hills 9, Granada Hills, CA
Kerkorian Lake Elsinore 8, Lake Elsinore, CA
Pacific Northgate 15, Terra Linda, CA
Crown Marquee, Trumbull, CT
Sony Lincoln Center, New York, NY
Carmike Bellevue Theatre, Nashville, TN
Carmike 8, Nashville, TN

Cinemark Movies 16, Myrtle Beach, SC
Bristol Theatre, Helsinki, Finland
Cinema Prado, Marseille, France
Kino Palast Main Taunus Zentrum, Darmstadt, Germany
Subentra Hollywood 21, Jakarta, Indonesia
Tatsumi Koygo, Tokyo, Japan
Bo Kino, Telemark, Norway
Nova Film Theatre, Trondheim, Norway
New TAP (Theatre Alignment Program)

projects include: *Miracle on 34th Street* (Fox), *The Swan Princess* (New Line), *The Santa Clause* (Buena Vista), *Bullets Over Broadway* (Miramax), rerelease of *The Lion King* (Buena Vista), *Nell* (Fox), *The Jungle Book* (Buena Vista), and *Roommates* (Buena Vista). Services include reviewing 35mm and 70mm film prints before release, technical alignment of projection and sound equipment at theaters and on-site evaluation during regular public screenings.

New THX laser disc titles include *48 Hours*, *Aladdin*, *Beverly Hills Cop III*, *The Crow*, *The Flintstones*, *Jurassic Park*, *My Fair Lady*, *Night of the Living Dead*, *Oklahoma!*, *Platoon*, *Robo Cop*, *Schindler's List*, *Silence of the Lambs*, *The Sound of Music*, *South Pacific* and *Total Recall*. The THX Laser Disc Program is a comprehensive process to optimize the laser disc medium. THX technical personnel deal with all aspects of picture and sound quality, from the original film to the finished discs. All laser discs that carry the THX logo are fully compatible with all playback systems.



A LOOK AT PETER CUSHING

(1913-1994)



by Jamie Painter

One of the most accomplished actors in the horror genre, Peter Cushing was perhaps best known to *Star Wars* fans as the insidious Grand Moff Tarkin, Governor of the Imperial Outland regions. On August 11, 1994, the world mourned the loss of this great British actor, who succumbed to cancer at the age of 81.

Cushing made his stage debut in 1935, then went on to star in twenty-three televised BBC plays and over sixty feature films. While Britain first recognized him for his work in teleplays and dramatic films such as Lawrence Olivier's *Hamlet* and as Sherlock Holmes in *The Hound of the Baskervilles*, Cushing's first love was horror films. "Horror movies give so much pleasure, and giving pleasure is why I wanted to do *Star Wars*," Cushing once said. "It's a fantasy. People can experience emotions watching it that they can't experience in their ordinary lives. Certainly I want to do other things, but I hope there are still *Dracula* and *Frankenstein* films I can play in a wheelchair when I get old."

It was his work with Britain's Hammer Films that earned Cushing his place in the Hall of Fame of great horror masters including Lon Chaney, Bela Lugosi, Boris Karloff and Vincent Price. Cushing's first film for

Hammer was the 1958 screamer *The Curse of Frankenstein*, in which he played the tormented creator of the monster we know so well. While *Frankenstein* may not go down in history as one of the best horror films ever made, it was the beginning of a long chain of classics produced by Hammer, which made over 140 films during its existence.

The Curse of Frankenstein also marked the beginning of a lifelong friendship between Cushing and another great actor, Christopher Lee, who played Victor Frankenstein's horrific monster. Cushing returned to his role as the mad doctor in five later films, including *Frankenstein Must Be Destroyed* (1969) and the series' dramatic finale, *Frankenstein and the Monster from Hell* (1973), in which Cushing played Van Helsing, *Dracula's* (played by the enigmatic Lee) foe.

In addition to the *Frankenstein* and *Dracula* pictures, Cushing appeared in numerous cult classics such as *The Mummy* (1959), *Dr. Terror's House of Horrors* (1964), *The Creeping Flesh* (1972) and *Tales from the Crypt* (1972). What gave him the right to be recognized among the elite of legendary horror-film actors was his ability to humanize his characters. His tormented villains were always played with dignity, sympathy and intensity. Said Cushing, "The depth of such roles rests on a combination of one's own imagination, and the ways in which one looks on a particular character. I stress the human element, the sadness, the loneliness of evil."

While Cushing was extremely convincing in his sinister roles, he was regarded by his friends and colleagues as a kind, gentle man.

Carrie Fisher once remarked, "I like Peter Cushing so much that it was almost impossible for me to feel the hatred I needed to act against him." Cushing said that he was honored to be cast in *Star Wars*. He had only one regret: "I wish they hadn't killed me off. It would have been nice to return for one of the sequels." Unfortunately, fans of the *Star Wars* trilogy won't get a chance to see him in another collaboration with George Lucas. But Cushing's amazing lifetime of work will be on the silver screen for his fans and future fans to appreciate. **ENTERTAINMENT WEEKLY**



Peter Cushing in his role as Grand Moff Tarkin from *Star Wars*. Although not with us, his memory will live on in countless classic films.



STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper

THE ART OF DAVE DORMAN AND HUGH FLEMING

Dave Dorman and Hugh Fleming, two of the best artists in the business, have been making a splash in recent years illustrating various *Star Wars* and *Indiana Jones* comic-book covers for Dark Horse. Their semi-photo-realistic painting styles combine the character likenesses that *Star Wars* and *Indy* fans have come to expect, along with a striking sense of wonder. Recent Lucasfilm-related covers painted by Dave include the four-issue *Indiana Jones and the Fate of Atlantis* series, the six issues of the first *Star Wars: Dark Empire* series, *Indiana Jones: Thunder in the Orient* #1, the five-issue *Star Wars: Tales of the Jedi* series, and the two-issue follow-up *Star Wars: Tales of the Jedi—The Freedon Nadd Uprising*. Debuting in December are two more series bearing the distinctive Dorman cover signature: *Indiana Jones and the Iron Phoenix* and the eagerly anticipated *Star Wars: Dark Empire II*. In addition, he'll be doing a series of paperback covers for Berkley's *Young Jedi Knights* series of novels, written by *Dark Lords of the Sith* co-writer Kevin J. Anderson. Hugh has been at it for a shorter time than Dave, but has nonetheless built up quite a fan following with smashing covers to *Indiana Jones: Thunder in the Orient* #2-6, and the recently begun *Star Wars: Tales of the Jedi—Dark Lords of the Sith* series.

I had a chance to chat with both artists recently about their respective backgrounds, artistic influences, and thoughts on their own work as well as each other's.

Both Dave and Hugh are primarily self-taught. Dave, in lieu of formal art training, spent a lot of time teaching himself how to draw when he was younger. For a time, he struggled over the decision to pursue a career in regular comics work or painting. While attending the Kubert School for a year, he discovered that he was more comfortable doing single pieces of art rather than continuous panel illustration. He was literally putting more energy into finishing a single panel of art instead of focusing on a whole page. It was taking him as much as a week to finish an entire page of panel art. The Kubert School was not then offering any courses in color artwork, so he left after a year and basically taught himself how to paint. He spent hours and hours every day looking at other artists' work, learning the techniques of painting, different styles, and how different effects were achieved. Over the years, he developed his own style, and eventually, using contacts from the Kubert School, as well as a fair amount of simply pounding the pavement and sending out art samples, started getting professional work.

With Hugh, it was an interest in comics that began as a child that eventually led him to pursuing work in the field—although

for the longest time he thought he'd end up being a commercial artist. In fact, he had worked as a commercial artist for a few years, but didn't like it much at all. Hugh admits that he's a pretty lazy person, and if he's not interested in the work that he's doing, it's a real chore for him. About 1988, a friend and fellow movie buff got him interested in comics again, especially with things like the *Rocketeer*. According to Hugh, "I just saw some of the new stuff that the [comics] industry was serving up and it sort of renewed my interest."

Some of Dave's influences while he was working on developing his own style were, first and foremost, Frank Frazetta, as well as Boris Vallejo. As he got more involved in painting, many of the famous movie poster artists, such as Bob Peak and Richard Amsel, provided major influences on his style. He also started studying the work of earlier painters, such as N. C. Wyeth, Dean Cornwell, J. C. Lyendecker and Norman Rockwell. As Dave puts it, "Every piece of artwork I see has an influence on me in one way or another. Life influences me. I let everything flow into me, and then out onto the [art]board ..."

Drew Struzan, who worked on, among other things, *Indiana Jones* and *Star Wars* movie posters, was a major influence on Hugh's style. Hugh's also a big fan of Steve Rude's painting style, as well as Bill Sienkiewicz's. Talking about the infusion of stylistic influences, Hugh explains that there are different levels of influence. He points out that if he looks at something in someone else's style that he likes, at least a little bit it "is going to trickle through," even if it's not obvious to the casual observer. We wouldn't necessarily see anything of Sienkiewicz's style in Hugh's painting, but, as he says, "I'd like to think there's a little bit of Steve Rude in there, and a fair proportion of Struzan."

Struzan's work on many of the *Indiana Jones* movie one-sheets is very textured and stylistically bold. Struzan uses Gesso, a type of modeling paste, as a thick undercoat that produces very noticeable loops, whirls and patterns. Working with pencil or brush on top of the Gesso, the patterns and other effects stand out markedly. That sort of style is something that Hugh very consciously tries to achieve with his use of Gesso. He hadn't really used pencils on acrylics until he started studying Struzan's art. He is conscious of how close his style is to Struzan's, and doesn't want to seem to be aping him or anyone else. "I'm always asking my friends and colleagues if this is too much like Struzan ... [or] too much like anybody else."



The compositional style on Hugh's covers for *Indiana Jones: Thunder in the Orient* was very consciously drawn from the familiar montage-style of movie poster artwork. He likes the compositional effects one can achieve with montage, and also admits that it's easier to work in a montage style: "You can slap different things onto a page ... [and they] don't have to relate directly to each other in terms of lighting and perspective." According to Hugh, it's far tougher to create a whole scene out of nothing, especially with *Indiana Jones*.

Dave at times feels a bit handcuffed by the constraints of maintaining the likenesses of the characters, since he's not a caricaturist, and has a hard time drawing the actors "right out of [his] head." Thus, he's reliant on the quality of the photo reference provided by editors and licensors. Hugh agrees that one of the toughest things is maintaining the likeness. "If you do an *Indy* cover and it doesn't look like Harrison Ford, then you're kind of dead in the water." Beyond getting the likeness right, there are certain recognizable images from the movies that keep reappearing, and Hugh tries not to just take an image that everyone's familiar with and paste it on a cover with a new background behind it. He will typically use reference on Harrison Ford's head, for instance, and combine it with actual models in order to produce a complete cover figure, including likeness. Dave actually spends quite a bit more time in "pre-painting"—sometimes two to three times as long as he'd spend doing a normal reference photo shoot. This time is spent gathering references in preparation for the actual production of the painting. Other than that, an *Indiana Jones* cover takes about the same amount of time as painting a completely fictional scene. "I come up with a sketch or idea in my head, then I spend a lot of time digging through references trying to find a specific tie-in to the image I want to portray," he says.

With something like *Tales of the Jedi*, where there are totally new characters not necessarily tied to previous *Star Wars* story or any specific actor, there's a lot more freedom involved. Dave based his cover paintings for these comics on the interior character designs realized by pencil artists Chris Gossett, Janine Johnston, David Roach and Tony Akins. With *Tales of the Jedi*, according to Hugh, you can get away with showing a little bit different take on the characters from cover to cover—something that's not



Star Wars: Tales of the Jedi—Dark Lords of the Sith, book 1, #2, art by Hugh Fleming.



Star Wars: Dark Empire II, art by Dave Dorman.

possible with the movie-based covers. Dave's versions of the *Tales of the Jedi* characters probably differ visually from Hugh's more on these comics than with something like *Indiana Jones*, because of the differing concepts each of the artists draws from the interior art. Even though Dave admits that elements of his and Hugh's styles are similar, they usually come at it from different perspectives and utilize different models.

Dave and Hugh met for the first time in 1990 at the San Diego Comic Con. Dave was working on the covers for Dark Horse's *Indiana Jones and the Fate of Atlantis* series at the time, and Hugh, unpublished in the comics field as yet, was showing samples of his work around. Hugh expressed some interest in working on *Indiana Jones*, and Dave was quite impressed by his samples. As Dave says, "I've tried to follow [Hugh's] work, as I do with any artist that I like. I do like his style quite a bit, and I think it's very well suited for this type of material ... [being] slightly more graphic-oriented." There'd been a more graphic-oriented style established in the field by artists such as Amsel and Struzan that's become accepted for this type of subject matter. Dave has made a conscious decision to continue with this style, and so he tries to adapt to the pre-existing graphic-oriented style, and not go "totally out in left field" with a brand-new style. Comics fans, and *Star Wars* fans in particular in this regard, enjoy seeing a certain amount of similar stylistic identifiers.

Hugh talked a bit about the two artists' styles: "Dave works in oils and I work in acrylics, so there's a bit of a difference. He uses a lot of textural effects as well. There're similarities there, I suppose. I think that we have the same sensibilities when it comes to a strong, simple, elegant cover image. I don't think you see too many covers that Dave's done that are cluttered or ... all over the place. I find that if I paint something and I've tried to cram too much in there, it just tends not to work ... I try to keep it nice and simple." by Dave Dorman

If you're interested in purchasing limited-edition, signed-and-numbered prints of some of Dave Dorman's artwork, send a business-sized self-addressed, stamped envelope to Rolling Thunder Graphics, 2036 South Ahrens, Lombard, IL 60148, for information and pricing.

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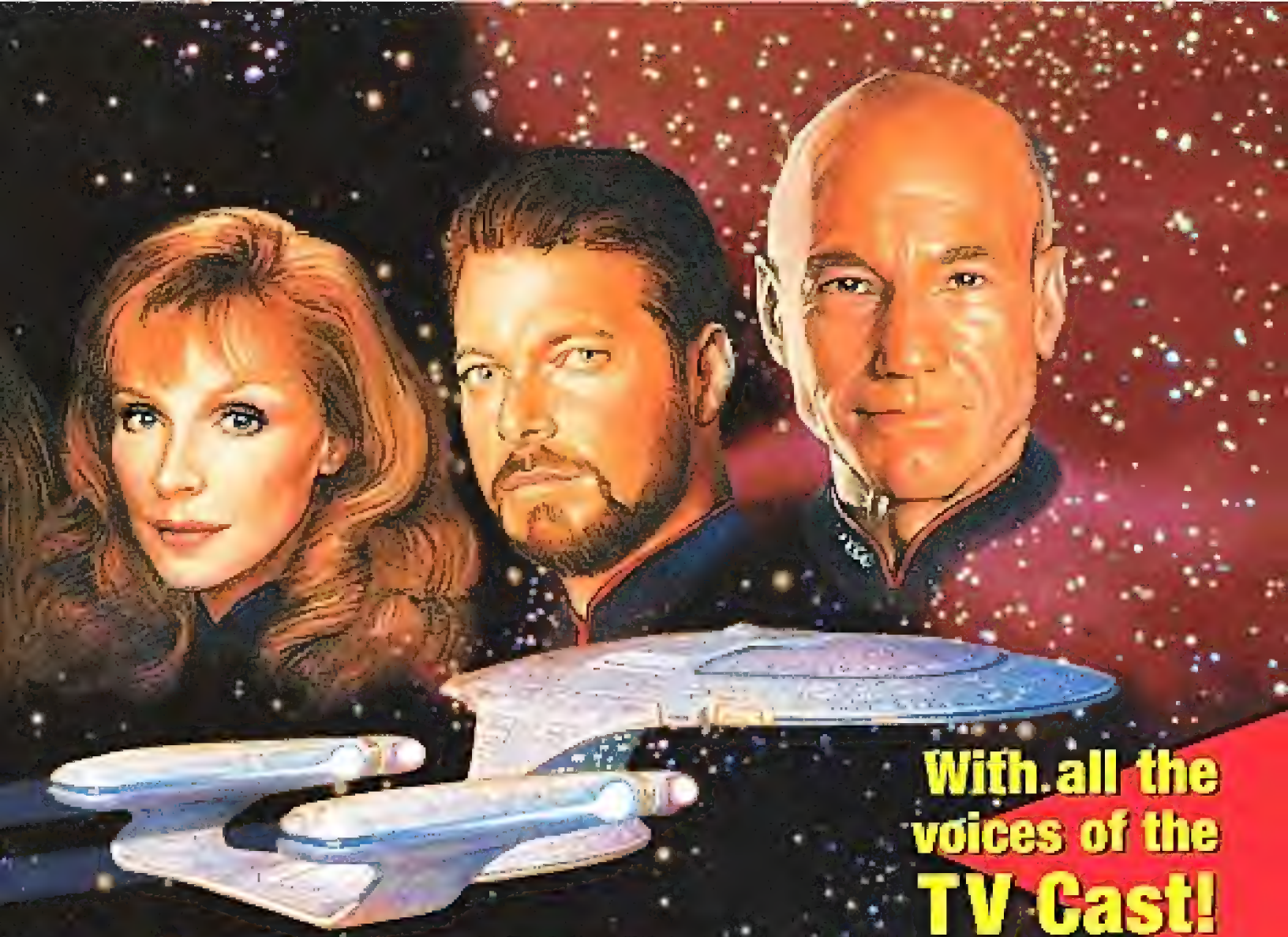
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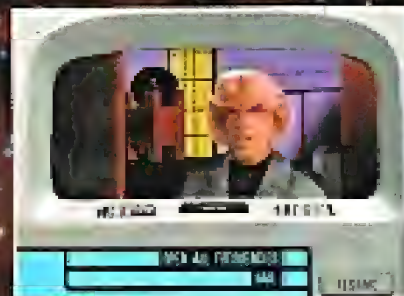
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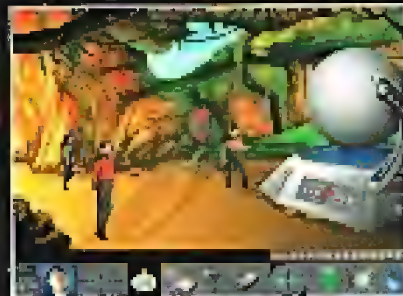
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LUCASARTS

by Sue Seserman

A GALAXY EVEN FARTHER AWAY

Game Designers Draw Inspiration from the Weird and the Wonderful

With the entire *Star Wars* universe at their disposal, you'd think the game designers at LucasArts would never want to leave that galaxy far, far away. But even Princess Leia had to get away sometimes, joining her fellow royals on the French Riviera in the spring to toast her creamy complexion. In reality, only about fifty percent of LucasArts' games are inspired by *Star Wars* and *Indiana Jones*. The other fifty percent are original titles, inspired by everything from Hell's Angels to a ride at Disneyland.

PLAUSIBLE PLOTS?

A novice buccaneer takes on a menacing ghost pirate. Musical notes weave magical spells. Mutant tentacles threaten to take over the world. A dog and rabbit scour the country for a missing Bigfoot. A renegade biker reveals a murderous scheme. These are some of the original, diverse stories brought to life by LucasArts. They

are titled, respectively, *The Secret of Monkey Island*, *Loom*, *Day of the Tentacle*, *Sam & Max Hit the Road* and LucasArts' upcoming adventure, *Full Throttle*.

Monkey Island and *Loom* are two of LucasArts' earlier titles. In *Monkey Island*, players take on the persona of Guybrush Threepwood, a naive pirate wannabe who must endure a hilarious rite of passage before matching wits and rapiers against the feared ghost pirate, LeChuck. *Loom* guides players through a magical fantasy where they must discover the source of a terrible rift in the fabric of the universe. They play Bobbin Threadbare, a young weaver in a time when various guilds ruled

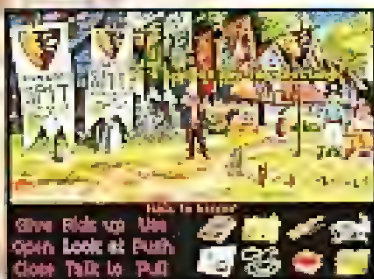
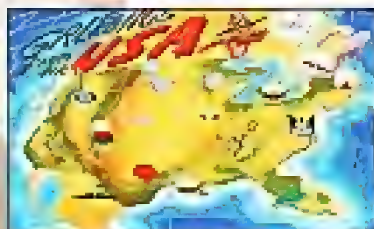
the land. Bobbin embarks on a world-saving journey that requires him to weave musical spells with his powerful distaff.

Day of the Tentacle and *Sam & Max* are LucasArts' newest comedy adventures. *Day of the Tentacle* is the sequel to LucasArts' first adventure game, *Maniac Mansion*. In *Tentacle*, Dr. Fred Edison still inhabits the mansion, where he keeps busy in his secret lab. When Fred dumps toxic waste into the stream behind the mansion, his pet tentacle takes a drink and mutates into a super-intelligent, aggressive appendage intent on taking over the world. To prevent this from happening, players control three kids—Bernard, a well-meaning computer geek; Hoagie, a laid-back roadie for a heavy metal band; and Laverne, a slightly crazed medical student—who must time-travel back to "yesterday" so they can prevent the tentacle from slurping the contaminated stream in the first place. Things go awry and the kids get scattered through time. They must cooperate to get back to the present and successfully complete their mission.

Sam & Max Hit the Road begins when Bruno the Bigfoot, the premier side-show at the local carnival, mysteriously disappears. The baffling case takes freelance police partners Sam, a canine "Sam Spade" (and the player's alter ego), and Max, his troublemaking, hyperactive sidekick rabbit, on a romp through America's quirkier roadside tourist attractions, including The World's Largest Ball of Twine, the Celebrity Vegetable Museum and the Mount Rushmore Prehistoric Bungee Cavalcade and Tar Pit Slide.

SOURCE OF INSPIRATION

To the computer gaming newcomer, these plot lines might sound like the ramblings of a delusional. To the computer gaming savvy, they're the basis for some of the most successful interactive entertainment titles available, designed by some of the most creative and talented people in the business. The designer of the *Monkey Island* games (the original and its sequel, *Monkey Island 2: LeChuck's Revenge*) derived his inspiration from the *Pirates of the Caribbean* ride at Disneyland. He often wondered what it would be like to step out of that little boat and



From top to bottom: Three of LucasArts' off-beat but highly successful games: *Day of the Tentacle*, *Sam & Max Hit the Road*, and *Monkey Island 2*.

have a conversation with those animatronic swashbucklers. Loom draws its inspiration from classical music and fantasy.

Developing a compelling sequel to an existing game is a challenge for game designers. How do you keep the story fresh, and at the same time tie it to an existing tale? This was the hurdle faced by the designers of *Day of the Tentacle* and *Sam & Max Hit the Road*. *Day of the Tentacle* was the long-awaited sequel to LucasArts' first adventure game, *Maniac Mansion*. The original focused on Dr. Fred, a mad scientist who kidnaps Sandy, a teenage heartthrob. When designers Tim Schafer and Dave Grossman, who were primary programmers and script writers for the *Monkey Island* games, began to develop *Tentacle*, they decided to elaborate on what had been a fairly minor—although cultishly popular—aspect of the original. Dr. Fred kept pet tentacles—innocuous, alien creatures that came in shades of green and purple.

"We just couldn't stop thinking about those tentacles," said Schafer. "I mean, what possibilities! Here were these strange, slimy alien creatures and they were treated like wallpaper in the first game. We thought, 'We're going to make you a star.' So in *Day of the Tentacle*, Purple Tentacle drinks from a stream contaminated with toxic waste and becomes this super-smart, super-greedy being bent on taking over the world. Bernard says, 'What possible harm could one insane, mutant tentacle do?' and the player finds out the answer to this. To save the world, the kids travel through time in Dr. Fred's less-than-dependable Chron-o-John." According to Schafer, to win the game players have to think like a cartoon character.

Sam & Max Hit the Road is based on a series of underground comic books by Steve Purcell, a sometimes freelance animator and illustrator for LucasArts. Sam & Max found a place in the heart of the company years ago in the form of a comic strip Purcell drew regularly for LucasArts' biannual magazine *The Adventurer*. Sean Clark, one of the game's designers, felt it was about time these company mascots made their way into a game. Clark worked closely with Purcell, as well as co-designer Michael Stemmle and art director Collette Michaud, to bring these characters to life.

"Whenever you do a game based on an existing entity, whether it's a movie, a cartoon, or as in the case of *Sam & Max*, a comic book, you walk a fine line," said Clark. "It would be a mistake to have the game be too direct a translation since that would conflict with some of the basic principles of game development—interactivity and non-linearity. On the other hand, you don't want to lose the feel of the original inspiration."

A New Hero

Luke has his X-wing, Han the *Millennium Falcon*. And Ben has his leather-studded, multi-piped, chopper-style, low-riding, exhaust-spewing Corley motorcycle. Ben is the hero of LucasArts' upcoming adventure, *Full Throttle*. A darker, more action-oriented adventure than previous LucasArts entries, *Full Throttle* casts the player as Ben, a hard-core biker and leader of a motorcycle gang called the Polerats that is framed for the murder of Malcolm Corley. Corley ran Corley Motors, the last manufacturer of the bikes that sustain Ben's way of life. Separated from his gang and on the run from the law, Ben must hunt down the true killer, clear his name and convince Corley's rebellious daughter to help him save a threatened institution. The game combines a compelling story with gripping action scenes, including explosive motorcycle gang conflicts, first-person on-the-road sequences, and a climactic, high-speed showdown between a motorcycle, a semi-truck and a jumbo jet.

Full Throttle, Tim Schafer's latest adventure due out in March, is a far cry from the far-fetched cartoon fare of *Tentacle* and the silly, sea-faring *Monkey Island*. What prompted Schafer to journey from the lighter side of adventure gaming and produce *Full Throttle*, a story with a definite "dark side"?

"It came about in two main ways," said Schafer. "First, I wanted to make a game with a really strong protagonist who the player would get into portraying. Guybrush, from *Monkey Island*, and Bernard, from *Tentacle*, were great guys, but kind of on the wimpy side. I wanted a character who could not only talk his way out of a confrontation, but also could muscle his way out of it if necessary."

"The story of *Full Throttle* was inspired by a friend of mine who actually spent a lot of time on the road with a group of bikers. The stories she related to me about the kinds of people she met up with and the kinds of places they hung out, as well as the tough, but loyal, biker mentality she described, got me really fired up. I thought about quitting my job, buying a Harley and traveling cross country, but instead I decided to make a game."

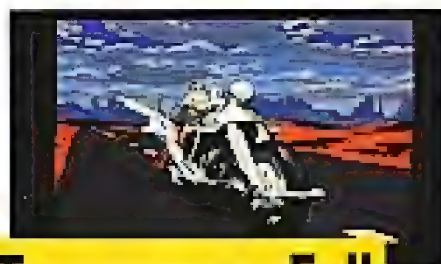
quit my job, buying a Harley and traveling cross country, but instead I decided to make a game."

LUCKY BOY

How's this for a new game idea: While sunning on the beach in Monte Carlo, Princess Leia unearths a buried pirate treasure. When she goes to report her find to the authorities, the treasure is stolen and Sam and Max are called in to investigate. When questioned, witnesses describe a three-foot-tall, purple appendage with suction cups at the scene. As their investigation progresses, it turns out the perpetrator was actually wearing a tentacle costume. The costume shop manager describes his customer as an old, short, pale-green guy with pointed ears and big eyes who kept spouting Confucius-like sayings. From a police sketch, the suspect was identified as Yoda. Sam and Max's search eventually leads them to a gas station on the border between France and Italy. The attendant related that a couple—a short, wrinkly guy and a pretty woman with ear buns—recently stopped there to fill up. They paid in doubloons and sped away on a motorcycle ...

I guess coming up with original ideas for games is harder than I thought. I'll leave it to the experts. **STAR WARS INSIDER**

"THE STORY OF Full Throttle WAS INSPIRED BY A FRIEND OF MINE WHO ACTUALLY SPENT A LOT OF TIME ON THE ROAD WITH A GROUP OF BIKERS . . . I THOUGHT ABOUT QUITTING MY JOB, BUYING A HARLEY AND TRAVELLING CROSS COUNTRY, BUT INSTEAD I DECIDED TO MAKE A GAME."



STAR WARS

Around the World

Welcome to the *Star Wars Insider*'s newest department! As testimony to *Star Wars*' international appeal, we've added "Star Wars Around the World," a column that will keep fans in the know about the latest *Star Wars* happenings worldwide. Our foreign correspondents are all *Star Wars* fans active in their native countries. Look for "Star Wars Around the World" in every issue of the *Star Wars Insider*!

AUSTRALIA

reported by Australian correspondent Shane Morrissey
Greetings from Down Under! The Force has been working its magic in Australia. During the past two years there has been a marked increase of interest in all things *Star Wars*. An active social club has been formed, called Skyforce and run by the Australian *Star Wars* Appreciation Society, Star Walking, Inc. The group's meetings have been well attended, forcing their organizers to book a larger venue.

In spring 1995, Star Walking, Inc. will be hosting Australia's first National *Star Wars* convention, called Force One. This three-day convention, April 15-17, will be held at the Townhouse Hotel, Melbourne, and will feature Jon Berg, Stop Motion Photographer for *Star Wars* and *The Empire Strikes Back*, Steven J. Sansweet, *Star Wars* collector extraordinaire and author of two books: *Star Wars: From Concept to Screen to Collectible* and *Tomart's Price Guide to Worldwide Star Wars Collectibles*. Other guests include Don Bies, Lucasfilm archivist based at Skywalker Ranch, plus Australia's own Hugh Fleming, Dark Horse comic cover artist for many *Star Wars* publications.

Many new licenses have been granted to Australian companies to produce an exciting range of *Star Wars* merchandise. Read for Kids will produce glow-in-the-dark coloring books, and Crystal Craft has plans for a new range of magnets, postcards, keychains, coffee mugs, pins and plastic/ceramic badges. Playcorp will produce carry cases, belts, shampoo bottles and "talk-ems" figures. Acme Merchandising has a new line of T-shirts which will feature some fabulous artwork. Transworld Publishers will be publishing *Tales of the Star Wars Continuum* and Glowzone will be producing glow-in-the-dark stickers, posters, mobiles and wall plaques.

JAPAN

reported by Japanese correspondent Eimei Takeda
Attracting over one million visitors, George Lucas' *Super Live Adventure Show* successfully finished its run last year. The final Lucas Exhibition was held in Osaka

this summer and was also a great success. After these two big events, the *Star Wars* phenomenon here has calmed down a bit but is still steady.

Argonauts has currently released the *Millennium Falcon* vinyl model kit and it has become more successful than any of the former releases. Kalyodo's 1/6 vinyl kit finally added two most memorable characters, C-3PO and R2-D2 to their line. They are such precise replicas of the two droids that people can't tell whether they are real or scaled-down versions from the photo.

Publications keep the pace. All three Timothy Zahn novels and *The Truce at Bakura* are available in Japanese. The encyclopedic photobook *Star Wars Chronicle*, which covers almost every event and character from the *Star Wars* saga, is now in production and fans are waiting for its release. *Star Wars* continues to see a resurgence of popularity in Japan and fans are eagerly awaiting the new prequels.

FRANCE

reported by French correspondent Patrice Girard

In 1992, the French discovered STAR TOURS when Eurodisney opened in Paris. In 1995, fans will experience a resurgence of the *Star Wars* phenomenon. Until recently, *Star Wars* activity in Europe has been rather slow compared to the United States, but don't worry, winter '95 will be packed with loads of goodies. Fox Video will lead the way in releasing a new widescreen remastered version of the saga. Publisher Presses de la Cité, after the successful release of *Heir to the Empire* and *Dark Force Rising*, is planning new books for the year to come.

Conventions are not common in France, but the closest thing to a convention occurred last summer. Fans came to Paris' biggest THX theater (the Max Linder) for the very last screening of the 70mm prints of the entire trilogy. The event was sold out, with proceeds given to humanitarian organizations. It proved that the *Star Wars* phenomenon is still very strong. Another event of interest was the first *Star Wars* Role Playing Game French Cup, organized by a French University and Les Jeux Descartes and held in Nancy on November 11.

George Lucas, who was in France last December for the inauguration of *Indiana Jones et Le Temple du Péril* at Eurodisney, declared to journalists, "The new *Star Wars* trilogy is the beginning of the saga ... dealing with the young Darth Vader, the young Ben Kenobi, it all takes place really before Luke and those people were born ... I will probably go back and direct at some point here ... directing is fun, but it is very time intensive ... I



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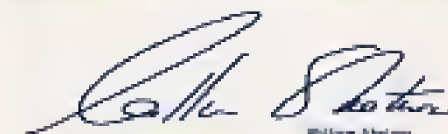
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CATALOG

like directing a lot, but we'll see what happens. I haven't directed anything in twenty years."

GERMANY

reported by German correspondent
Oliver Denker

Sixteen years may have passed, but the *Star Wars* legend lives on in the hearts of Germany's dedicated fans. The unofficial German *Star Wars* Fan Club, the ESWFC, was founded in 1981 and has over two thousand members. The unofficial ESWFC newsletter is a medium through which regional *Star Wars* fans in Germany and beyond can communicate on a regular basis.

Life is certainly never dull for German fans. Over 450 *Star Wars* enthusiasts from the four corners of Germany and many other European countries gathered in Cologne in October for a three-day event to celebrate *Star Wars*. This event, called the "Jedi Con '94—The Force over Europe," offered an action-packed program with over forty events, including special guest appearances by *Star Wars* Insider columnist, collector and author Steve Sansweet; the original and imposing Darth Vader, David Prowse; and the golden robot C-3PO. Anthony Daniels, who willingly obliged excited fans with autographs and photos and made the event very special.

One of the highlights of the Jedi Con '94 was a spectacular live stunt show, which opened the meeting in grand style. The convention team reconstructed parts of the Death Star and, using explosions, computer animation and a remote-control R2-D2 model, acted out a battle scene in which twenty Rebels and Imperial troops clashed in a spectacular laser fight. Fans' insatiable appetites were catered to with *Star Wars* slide shows, a special guest panel, a fancy dress competition, a dealer's room, an auction, a hypnotist show and two arcade games.

ITALY

reported by Italian correspondent Gian
Paolo Gasperi

It was winter 1977 when *Star Wars* first hit the screens of Italian theaters, and it was immediately an unprecedented success. As the lights dimmed and "A long time ago, in a galaxy far, far away" blazed across the giant silver screen, the audience, made up of people of all ages, cheered and shouted.

"The story of a boy, a girl and the universe" captured the hearts and minds of millions of Italians who eagerly waited. Like everyone else in the world, three years to see *The Empire Strikes Back*, and



Members of the Italian club, Alliance, at the 1993 AllianceCon. Author Timothy Zahn attended.

three more years to see *Return of the Jedi*.

Then the "dark times" came.

Without new movies, interest in the saga faded, and with the interruption of the Marvel comics series based on *Star Wars* after a dozen issues as well as the inexplicable non-publication of new *Star Wars* novels in Italian (except for *Splinter of the Mind's Eye* and *Han Solo at Stars' End*), the interest almost died.

Intent on keeping interest in *Star Wars* alive until the release of the new prequels, in 1987 a number of Italian *Star Wars* fans, led by the author of this report, founded Alliance, the first Italian *Star Wars* fan club. Alliance succeeded in becoming one of Europe's leading *Star Wars* fan organizations and helped keep the spirit of the saga alive during the "dark" years. Then, thanks to the international success of Timothy Zahn's *Heir to the Empire*, things began to change in Italy.

In fact, in 1993 Sperling & Kupfer published *Heir to the Empire* in Italy, while Stralibri, the leading Italian role-playing game publishing house, simultaneously published *Star Wars: The Roleplaying Game* and the *Heir to the Empire Sourcebook*. In the comics field, News Market brought out the successful *Dark Empire* series, raising fans' hopes that there would be many more adventures of Luke Skywalker and his friends in Italian.

We invited Timothy Zahn to be our guest of honor at the 1993 AllianceCon and ItalCon, during which the Italian presentation of *Heir to the Empire* and the *Star Wars* roleplaying game was planned. Accompanied by his wife, Anna, Timothy, an extremely kind and friendly person, attended the convention, giving interviews, signing books, taking part in panel discussions and talking about his work with *Star Wars*.

UNITED KINGDOM

reported by British correspondent Jane
L. Garner

With new movies in the offing, interest in *Star Wars* merchandise in the U.K. is growing. Lucasfilm's licensing agents,

Copyright Promotions Ltd., are happy to report considerable interest from licensees across all areas so U.K. fans can look forward to a host of new products in stores soon. Currently available and proving very successful are a variety of books originally published in the U.S., including graphic novels from Bantam and novelizations from Transworld as well as background and insight books from Titan and again Bantam. For technology gurus, 1995 is set to be a good year with two follow-ups to Titan's successful *The Art of Star Wars* as well as a technical journal from Bantam, which will include blueprints and production artwork. Fans of the super-selling novels can look forward to two new titles, *The Crystal Star* and *Champions of the Force*, both due in stores later this year.

November 13 was *Star Wars* Day as 700 fans turned up at Elstree Studios, where the movies were filmed, for a convention that included celebrity signings and a world premiere screening! Attended by Kenny Baker (R2-D2), Jeremy Bulloch (Boba Fett), Mike Edmunds (Logray) and David Prowse (Darth Vader), the all-day event gave fans a chance to meet their heroes as well as get their hands on some merchandise and, for the first time ever, catch a special screening of *Revenge of the Ewok* unseen since it was made in the early '80s. Declared a huge success, *Star Wars* Day is already planned for next year.

Finally, British fans shouldn't be too surprised if they spot Darth Vader out and about opening their local superstore! Rainbow Productions has recently produced the only official costume and is reporting a huge level of interest—you have been warned! **TAKEAWAY**



Darth Vader is walking the streets of Great Britain making public appearances.



JAWA TRADER



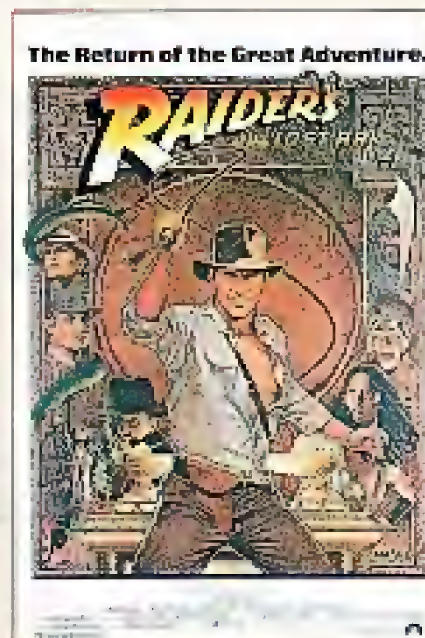
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GALAXY II COLLECTORS TIN FROM TOPPS

INDIANA JONES MOVIES



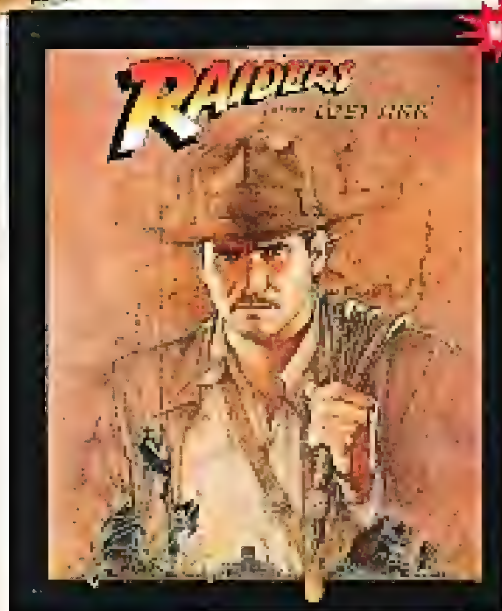
LP7



LP4



LP1



LP29



LP2

REDUCED

INDIANA JONES AND THE LAST CRUSADE JAPANESE RELEASE POSTER (LP7)

This poster is a great addition to your Indy art collection. Order now! Quantities limited. Price: \$6.00/U.S., \$7.00/CAN., \$8.00/UK.

INDIANA JONES:

THE ROLEPLAYING GAME (LRP) not pictured

This boxed set of the Indiana Jones game features West End's new MasterBook system, the one system to handle all of your ruleplaying needs. Why buy your rules twice when you can get MasterBook and play ALL of West End's new games? Also in the boxed set is *The World of Indiana Jones* book, packed with source material and scenarios, two 10-sided dice and the MasterBook card deck. Everything you need to start playing in one box. Price: \$30.00/U.S., \$31.00/CAN., \$32.00/UK.

INDIANA JONES AND THE LAST CRUSADE ADVANCE POSTER (LP1)

This 27" x 40" original advance one-sheet is perfect for the collector and fan alike. Order now! Price: \$3.00/U.S., \$4.00/CAN., \$5.00/UK.

REDUCED

REDUCED

INDIANA JONES AND THE LAST CRUSADE RELEASE POSTER (LP2)

This is another 27" x 40" original one-sheet. Be sure to complete your collection! Price: \$3.00/U.S., \$4.00/CAN., \$5.00/UK.

RAIDERS OF THE LOST ARK RE-RELEASE POSTER (LP4)

This 27" x 40" reprint is as stunning as the original. Quantities limited.

Price: \$3.00/U.S., \$4.00/CAN., \$5.00/UK.

REDUCED

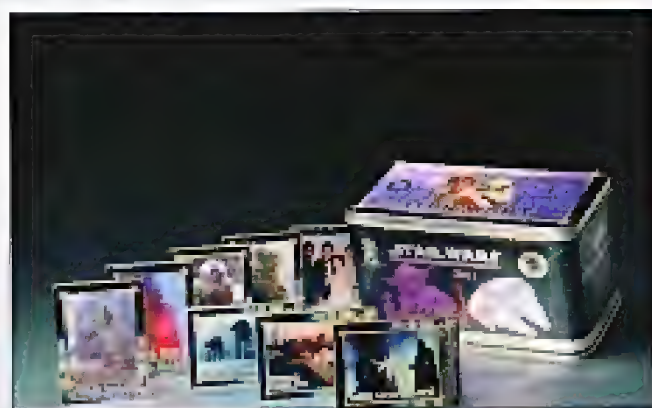
RAIDERS OF THE LOST ARK AUTOGRAPHED RELEASE POSTER (LP29)

This original movie one-sheet was printed in 1981 and features the artwork of Amsel. Plus, these posters are individually autographed by George Lucas and Steven Spielberg. This is a one-of-a-kind collectible. Quantities limited. Order now, while supplies last. Price: \$400.00/U.S., \$401.00/CAN., \$402.00/UK.

NEW

STAR WARS

NEW PRODUCTS



STAR WARS: THE EMPIRE STRIKES BACK TIN TRADING CARDS (LTC4)

This second series set of 20 tin trading cards from *The Empire Strikes Back* is now available and comes with a numbered certificate of authenticity. Don't miss out. Order now. Limited to 49,900 sets. Price: \$49.95/U.S., \$50.95/CAN., \$51.00/FOR.

STAR WARS GALAXY SERIES TWO FACTORY TIN SET (LTC5)

This is the collector's set that every *Star Wars* fan will want, presented in a special, limited-edition full-color collector tin! This set of 135 cards is limited to 7,500 sets and comes with exclusive Boris Vallejo hologram card of C-3PO and R2-D2; special card #00 by Ralph McQuarrie of Darth Vader; all six Walter Simonson etched-foil chase cards, printed on "starry night" holographic foil; plus a special bonus. We have a limited number of sets. First come, first served. Order now! Price: \$79.95/U.S., \$80.95/CAN., \$81.95/FOR.

FROM STAR WARS TO INDIANA JONES: THE BEST OF THE LUCASFILM ARCHIVES (LBK11)

George Lucas has produced some of the most popular movies ever!

Thanks to the foresight and dedication of Lucasfilm archivists, the artifacts used in the making of his films have been painstakingly preserved. *From Star Wars to Indiana Jones* presents some of the best of Lucasfilm's enduring creations. Now readers everywhere can take a rare tour of the marvelous world of the Lucasfilm archives, with its collection of costumes, props, puppets, models and matte paintings used in making both *Star Wars* and the *Indiana Jones* films. Enjoy a behind-the-scenes look, and learn secrets about the making

of the classic films. Lavishly illustrated with hundreds of full-color photographs and illustrations, this treasury captures the remarkable imagery, as well as the wonder of the Lucasfilms universe in an essential acquisition for fans the world over. Price: \$22.95/U.S., \$23.95/CAN., \$24.95/FOR.

TIE FIGHTER: AUTHORIZED STRATEGY GUIDE (LBK12)

If you've been having trouble crushing the Rebellion in LucasArts' most recent computer game, *TIE Fighter*, then this new strategy guide could turn the tide of the

war in your favor. The guide comes with complete military and secret strategies for all missions; full mission specifications for every campaign; detailed specifications for all the ships in the game; hundreds of full-color game screens; and ship identification techniques to identify friend and foe. Will you be able to save the Empire? Order now! Price: \$14.99/US, \$15.99/CAN., \$16.99/FOR.

THE CRYSTAL STAR (L124F)

When Princess Leia's children are kidnapped, she, Chewbacca, and R2-D2 track the kidnappers to a disabled refugee ship where the answers provided by Rillao, a mysterious fugitive, only provoke more questions. The refugees' children are also missing—and Rillao thinks she knows who has them: a powerful Imperial officer named Hethrir who has his own twisted plans to restore the Empire to its former glory. Price: \$21.95/U.S., \$22.95/CAN., \$23.95/FOR.

THE CRYSTAL STAR AUDIO BOOK (LAC11)

Princess Leia's children have been kidnapped. Luke and Han discover a Crystal Star which causes a disruption in the Force. And when Leia, Luke and Han are all drawn to a planet with a charismatic cult leader they are faced with an explosive showdown that could determine the fate of the universe. Performed by Anthony Heald. Price: \$16.99/U.S., \$17.99/CAN., \$18.99/FOR.

GALAXY GUIDE 11: CRIMINAL ORGANIZATIONS (L92K)

Slaying, spice mining, smuggling, gun-running... whenever there is a demand for a product—any product—there is someone who will supply the goods, no matter what! From huge crime bosses to low-life thugs and slavers, criminals have a big influence on the *Star Wars* galaxy. Order now! Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.



STAR WARS BOOKS... & MORE!

STAR WARS HARDCOVER NOVELS (L124A-L124C)

In this epic three-book cycle by Timothy Zahn, Luke, Han, and Leia struggle to keep their New Republic from being washed away by the resurgence of the Force's dark side. (L124A) *Heir to the Empire* & (L124C) *The Last Command*. Price: \$21.95/U.S., \$22.95/CAN., \$23.95/UK. (L124B) *Dark Force Rising*. Price: \$18.50/U.S., \$19.50/CAN., \$20.50/UK.

THE TRUCE AT BAKURA (L124D)

No sooner has Darth Vader's funeral pyre burned to ashes on Endor than the Alliance intercepts a call for help from a far-flung Imperial outpost. Bakura is on the edge of known space and the first to meet the Ssi-ruuk, cold-blooded reptilian invaders who, once allied with the now dead Emperor, are approaching Imperial space with only one goal: total domination. Price: \$21.95/U.S., \$22.95/CAN., \$23.95/UK.

STAR WARS YOUNG READER BOOKS (L127A-L127F)

With the second Death Star gone, dark forces remain loose in the galaxy. Find out if the newly formed republic can withstand these tides of evil! Price, each: \$3.99/U.S., \$4.50/CAN., \$4.99/UK.

(L127A) *The Glove of Darth Vader*: Dark side prophets foretell that a new Emperor will arise. On his right hand he wears an indestructible symbol of evil.

(L127B) *The Last City of the Jedi*: Having secured Darth Vader's glove, the new Emperor receives a warning that a Jedi Prince will threaten his reign and must be destroyed.

(L127C) *Zoeba the Hutt's Revenge*: The new Emperor wants Princess Leia for his dark queen. When Jabba the Hutt's father, Zoeba, returns to Tatooine and learns that his son died at Leia's hand, he prepares for revenge.

(L127D) *Mission from Myrath*: Jada Kailann, the dark side's supreme prophet, plots to capture and destroy the carbonized body of Triclops and take over the Empire. Meanwhile, the Rebel Alliance races to save archaeologists of the dying planet Duro, only to discover an incredible mystery in underground tunnels.

(L127E) *Prophecy of the Dark Side*: While on a perilous quest, Luke and Ken are captured by Supreme Imperial Prophet Kailann. Having tempted Luke into revealing the Last City of the Jedi's location, Kailann plans to steal the ancient knowledge of the Jedi Knights and rule a new tyrannical empire.

STAR WARS: FROM CONCEPT TO SCREEN TO COLLECTIBLE (L140)

Expert Stephen J. Sansweet takes readers behind the scenes with over 150 full-color images of collectible items, movie stills, and prop sketches from the archives of Lucasfilm and Kenner Toys. The lively text provides an intriguing glimpse into one of pop culture's most enduring phenomena and includes recent interviews with George Lucas and other experts. Price: \$19.95/U.S., \$20.95/CAN., \$21.95/UK.

THE ART OF STAR WARS GALAXY (L187)

This beautiful 9" x 12" trade paperback displays the artwork first seen on the *Star Wars Galaxy* Trading Cards. Contents include a history of each piece, biographies and comments from participating artists, movie photos that inspired each illustration and a step-by-step analysis of making the trading card set. Price: \$9.95/U.S., \$10.95/CAN., \$11.95/UK.

A GUIDE TO THE STAR WARS UNIVERSE (LBK2)

Looking for facts about the most exciting adventure of all? You'll find the whole *Star Wars* universe covered here,

from the original *Star Wars* movies to new novels, to TV movies and specials, to the animated TV series, to radio dramatizations, to comics, to roleplaying games and much more. Order now!

Price: \$10.00/UK, \$11.00/CAN., \$12.00/USA.

JEDI ACADEMY TRILOGY BOOKS (LBK5, LBK10 & LBK13)

Zooms into the galaxy reading volumes 1-3 of the Jedi Academy Trilogy.

As the war between the republic and the scattered remnants of the Empire continues, two children—the Jedi twins—will come into their powers in a universe on the brink of vast changes and challenges. In this time of turmoil and discovery, an extraordinary new *Star Wars* saga begins. Price, each: \$5.99/U.S., \$6.99/CAN., \$7.99/UK.

(LBK5) *Jedi Search*

(LBK10) *Dark Apprentice*

(LBK13) *Champions of the Force*

THE LANDO CALRISSIAN ADVENTURES (LBK6)

For the first time, all three Lando Calrissian novels are available in one book. The adventures include: *Lando Calrissian and the Moatguard of Sharu*, *Lando Calrissian and the Flamewind of Oyon*, and *Lando Calrissian and the Sarcophagus of Tanisoka*. Don't miss out on these *Star Wars* adventures. Order now! Price: \$5.99/U.S., \$6.99/CAN., \$7.99/UK.

THE COURTSHIP OF PRINCESS LEIA (L124E)

This hardcover novel relives the swashbuckling epic of the *Star Wars* film trilogy as starcruisers battle for control of space, knights of a forbidden order rise again and a pirate seeks for the heart of a maiden. Price: \$21.95/U.S., \$22.95/CAN., \$23.95/UK.

OFFICIAL SUPER NINTENDO HINT BOOKS (LBK3 & LBK4)

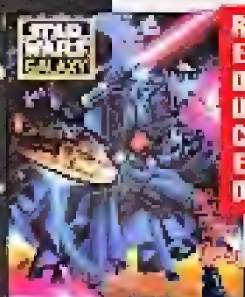
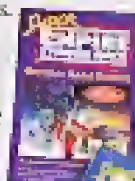
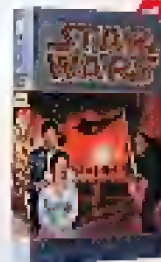
Super Star Wars Official Game Secrets and *Super Empire Strikes Back Official Game Secrets* are your complete guides to LucasArts Entertainment Company's mega-hit games for the Super Nintendo Entertainment System. These essential companions are jam-packed with insider secrets and are the only strategy guides endorsed by LucasArts. Price, each: \$12.95/U.S., \$13.95/CAN., \$14.95/UK.

(LBK3) *Super Star Wars Official Game Secrets*

(LBK4) *Super Empire Strikes Back Official Game Secrets*

TOMART'S PRICE GUIDE TO WORLD-WIDE STAR WARS COLLECTIBLES (LBK1)

This is the first official and completely illustrated price guide to worldwide *Star Wars* merchandise. It contains several thousand B&W photos. Order now and find out how much your collection is worth! Price: \$25.00/U.S., \$26.00/CAN., \$27.00/UK.





THE ART OF STAR WARS (LBK7)

Originally published in 1979, this book includes the complete script of George Lucas' film, beautifully illustrated in the movie's fantastic weeks of art—from the first rough concepts and preliminary drawings to finished production paintings; costume sketches, photographs and storyboards of action sequences detailing the evolution of the story and characters. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

THE ART OF THE EMPIRE STRIKES BACK (LBK8)

Originally published in 1980, this book is a magnificent, full-color celebration of amazing artistic and technical accomplishments. Some highlights include the complex stop-motion animation technique used for the tauntaun; the amazing evolution of the character of Yoda and much more. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

THE ART OF RETURN OF THE JEDI (LBK9)

Originally published in 1982, this volume includes the complete script of the film by Lawrence Kasdan and George Lucas, and includes model construction of the new Death Star and new Rebel and Imperial vehicles, including speeder bikes, Admiral Ackbar's ship and much more. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

STAR WARS TRILOGY COLLECTOR'S SCRIPTS (LPM1-LPM3)

These original script reproductions of the *Star Wars* films contain the background and success story behind each film, the official logo, photos, film credits, filmographies and the present-day cult appeal of each movie. Collect and read them. They are a reminiscence of the best times we ever had at the movies. Price, each: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.

- (LPM1) *Star Wars*
- (LPM2) *The Empire Strikes Back*
- (LPM3) *Return of the Jedi*

STAR WARS: THE ORIGINAL RADIO DRAMA (L148A & L148B)

When this landmark production was first broadcast on National Public Radio in 1981 it generated the biggest response in the network's history. Starring Mark Hamill as Luke Skywalker and Anthony Daniels as C-3PO, and featuring Oscar-winning music by John Williams performed by the London Symphony Orchestra along with original movie sound effects by Ben Burtt, this 6-1/2-hour, 6-cassette or 7-CD package contains the entire 13 episodes. Relive the adventure today! Prices: (L148A) Cassette Package: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

(L148B) CD Package: \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.

THE EMPIRE STRIKES BACK ORIGINAL RADIO DRAMA (L148C & L148D)

From the makers of *Star Wars: The Radio Drama* comes another breathtaking fable for the mind's eye. This extended version of *The Empire Strikes Back* sweeps you once more into a dazzling realm of imagination, beyond the reach of cinema, for an adventure you'll never forget. Hear Mark Hamill as Luke Skywalker, Anthony Daniels as C-3PO,

Billy Dee Williams as Lando Calrissian and John Lithgow as Yoda. (L148C) Cassette Price: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR. (L148D) CD Price: \$65.00/U.S., \$66.00/CAN., \$67.00/FOR.

STAR WARS MOUSEPADS (LMP1-LMP5)

Produced by the world's largest mouse pad manufacturer, these high-quality Mousepads are perfect for your computer. Size: 8.5" x 11". Price, each: \$11.00/U.S., \$12.00/CAN., \$13.00/FOR.

- (LMP1) *Millennium Falcon Battle*
- (LMP2) *Darth Vader*
- (LMP3) *Leia and Luke*
- (LMP4) *Yoda*
- (LMP5) *Rebel Assault*

THE COURTSHIP OF PRINCESS LEIA AUDIOTAPE (LAC1)

Relive the swashbuckling adventure of *Star Wars* as practitioners of the dark side rise again, and Han Solo tries to win the heart of Princess Leia. (Performed by Anthony Heald.) Price: \$16.99/U.S., \$17.99/CAN., \$18.00/FOR.

JEDI ACADEMY TRILOGY AUDIOTAPES (LAC2, LAC3 & LAC10)

Star Wars audio fans will love all three installments of the trilogy, chronicling Luke Skywalker's founding of an academy for Jedi training. Complete with original *Star Wars*

music and sound effects. All three parts performed by Anthony Heald. Price, each: \$16.99/U.S., \$17.99/CAN., \$18.00/FOR.

- (LAC2) *Jedi Search*
- (LAC3) *Dark Apprentice*
- (LAC10) *Champions of the Force*

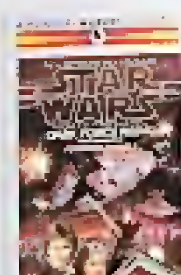
STAR WARS AUDIOTAPES (LAC4-LAC7)

These 180-minute audiotapes feature original *Star Wars* music and sound effects, and follow the continuing adventures of Luke Skywalker, Han Solo and Princess Leia. Price, each: \$16.99/U.S., \$17.99/CAN., \$18.00/FOR.

- (LAC4) *Hair to the Empire* (performed by Denis Lawson who played Wedge Antilles in the *Star Wars* trilogy)
- (LAC5) *Dark Force Rising* (performed by Anthony Daniels)
- (LAC6) *The Last Command* (performed by Anthony Daniels)
- (LAC7) *The Price at Risk* (performed by Anthony Heald)

DARK EMPIRE AUDIOTAPE (LAC9)

First we had the *Star Wars* trilogy on audiotape; now from the pages of Dark Horse comes *Star Wars: Dark Empire*. Six years after the Battle of Endor, the fight for freedom rages on. While Luke Skywalker delves deeper into the mysteries of the Force, Han Solo and Princess Leia, now married, struggle to protect their twin children from danger. Darth Vader is dead, but a reborn Empire, guided by a mysterious new leader, strikes back against the Rebel Alliance. But the Rebels discover that their greatest foe may be their closest friend: Luke Skywalker! Price: \$17.00/U.S., \$18.00/CAN., \$19.00/FOR.





L20A



L20B

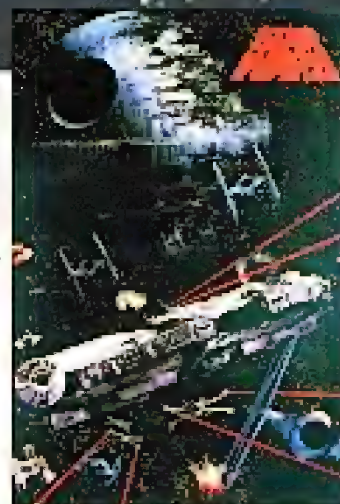
STAR WARS ART

STAR WARS SPACESHIP POSTER (LP18)

This glorious 24" x 36" full-color poster depicts the *Millennium Falcon* handling Imperial forces while the Death Star looms in the distance. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/UK.

STAR WARS TRILOGY MOVIE POSTERS (L20A-L20C)

Bring all the adventures into your home with these 24" x 36" reproductions of your favorite film trilogy release posters. Price, each: \$8.00/U.S., \$9.00/CAN., \$10.00/UK. (L20A) *Star Wars*; (L20B) *The Empire Strikes Back*; (L20C) *Return of the Jedi*



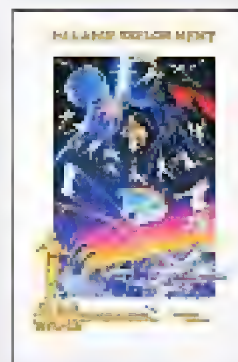
LP18

SPECIAL 10TH ANNIVERSARY RETURN OF THE JEDI POSTER (LP26)

Produced for the 10th anniversary of *Return of the Jedi*, The Star Wars Fan Club has made available, for a limited time, this special full-color 31" x 40" commemorative poster featuring the art of Drew Struzan. It displays the *Jedi* logo and The Lucasfilm Fan Club logo stamped in gold foil, and highlights credits from the film. This special edition is only available through the fan club. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/UK.

STAR WARS 15TH ANNIVERSARY LIMITED EDITION SERIGRAPH (LP24)

Internationally renowned artist Melanie Taylor Kent brings her special magic to one of the most popular films of all time: *Star Wars*. Don't miss out on this limited edition *Star Wars* 15th Anniversary Original Serigraph, which brings back memories from a galaxy far, far away. Image size: 20 1/4" x 30 1/4". Price: \$16.00/U.S., \$17.00/CAN., \$18.00/UK.



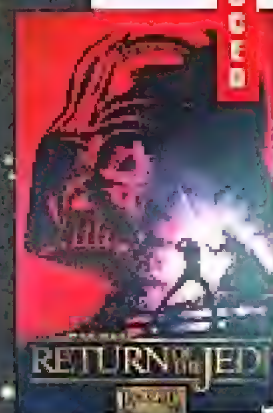
LP24

STAR WARS 3-D POSTCARDS (LMSB)

Send 3-D adventures to your friends all over the world when you mail off this set of 7 postcards. Perfect for *Star Wars* fans everywhere. Price: \$5.50/U.S., \$6.50/CAN., \$7.50/UK.

STAR WARS TRILOGY MOVIE CARDS (LPM6)

Don't miss out on these eight classic 11" x 14" images from the greatest space fantasy ever: the *Star Wars* trilogy. All new from Zane Publishing. Price: \$12.00/U.S., \$13.00/CAN., \$14.00/UK.



LP26



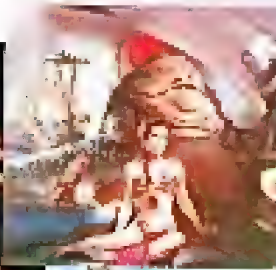
L20C



LMSB



LPM6





LAP1

LAP2



LTC2

STAR WARS TRILOGY CHROMART (LAP1-LAP6)

These exciting images from the *Star Wars* trilogy come to life as Chromart chromium prints—a unique patented technology utilizing plastic, foiling and etching to give the illusion of depth on a 2-D surface. These collector's editions come with a certificate of authenticity. Price, each: \$12.00/U.S., \$13.00/can., \$14.00/for.

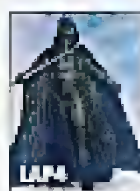
- (LAP1) *Return of the Jedi* Space Battle
- (LAP2) Black and Gold Darth Vader
- (LAP3) *Millennium Falcon's* Escape from Hoth
- (LAP4) Darth Vader
- (LAP5) Imperial AT-AT Attack on Hoth
- (LAP6) R2-D2 & C-3PO



LAP3



LAP4



LAP5

STAR WARS MILLENNIUM FALCON FACTORY SET GALAXY TRADING CARDS (LTC2)

The complete set of *Star Wars* Galaxy Trading Cards is now available in a handsome replica of the *Millennium Falcon*, suitable for display. Set includes: all 140 Series 1 Cards, all 6 Series 1 Chase Cards, Exclusive Card #0, 3-D Hologram Card and Series 2 Preview Card. Includes one artist autographed card inserted within this limited edition of 10,000 sets. Order now. Price: \$95.00/U.S., \$96.00/can., \$97.00/for.

STAR WARS: A NEW HOPE TIN TRADING CARDS (LTC1)

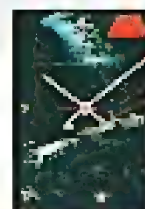
Relive the eternal struggle of good vs. evil with this set of 20 tin collector's cards, which come in a gorgeous collector's tin with a numbered certificate of authenticity. The unique combination of durable metal, fascinating narrative and spectacular graphics and photos makes *Star Wars: A New Hope* one of the most fantastic collector's items ever. Limited to 49,900 sets. Price: \$49.95/U.S., \$50.95/can., \$51.95/for.



LTC5

STAR WARS FULL-COLOR CLOCK (L109)

Individually handcrafted in the USA using enamels and a photographic reproduction of the original Lucasfilm poster artwork, each clock uses the best electronic quartz crystal, and has a lifetime warranty. Price: \$34.00/U.S., \$35.00/can., \$36.00/for.



L109

STAR WARS TRILOGY POSTCARDS (LMSB)

Each of these 14 postcards has artwork from one of the *Star Wars* films. Buy them and mail a little bit of the Force to all your friends. Price: \$8.50/U.S., \$9.50/can., \$10.00/for.

THE STAR WARS AUDIO BOXED SET (LAC8)

This audio set contains Timothy Zahn's best-selling 3-book cycle (*Heir to the Empire*, *Dark Force Rising*, and *The Last Command*) available for the first time in a unique collector's box. This set also includes a special collector's cassette of a previously unreleased short story by Timothy Zahn. The story,

"Hammerlong," is about two of the characters in an actual scene from the cantina sequence in the original *Star Wars* movie. It will not appear in print until the publication of Bantam's new short-story collection, *Tales from the Mos Eisley Cantina* (August 1995 release).

"Hammerlong," featuring original *Star Wars* music and sound effects, is performed by Laura Esterson, whose film credits include, *Ironweed*, *The Doors*, and *Awakenings*. Price: \$59.95/U.S., \$60.95/can., \$61.95/for.



LAC8



LMS6

STAR WARS CLOTHING & COLLECTIBLES

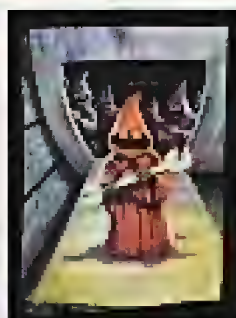


(LPC)

DARTH VADER FOIL T-SHIRT AND PILLOW (LPC1 & LTS6)

Direct from the *Star Wars* Universe, this new 100% cotton T-shirt and Thai silk pillow are a perfect addition to any Rebel household. Order now. T-shirt sizes: M, L, XL. T-shirt price:

\$15.95/US, \$16.95/CAN., \$17.95/FOB.
18" X 18" Pillow price: \$34.95/US.,
\$35.95/CAN., \$36.95/FOB.
(LTS6) Darth Vader shirt
(LPC1) Darth Vader pillow



(LTS1)

JAWAS T-SHIRT (LTS1)

Need any reconditioned droids? Then the Jawas have a deal for you. Get this 100% cotton Jawa t-shirt and enter into a whole new world of collecting. Adult sizes: L & XL. Price: \$16.00/US, \$17.00/CAN., \$18.00/FOB.

BOBA FETT T-SHIRT (LTS2)

Need a bounty hunter? Look no further. Boba Fett is yours when you purchase this new

100% cotton t-shirt direct from the *Star Wars* galaxy. Adult sizes: L & XL. Price: \$16.00/US, \$17.00/CAN., \$18.00/FOB.

ORIGINAL DARTH VADER T-SHIRT (LTS5)

The Dark Lord of the Sith looms over the one true hope for the Rebellion on this 100% cotton t-shirt. Order now. May the Force be with you. Adult sizes: L, XL.

Price: \$15.95/US, \$16.95/CAN., \$17.95/FOB.

STAR WARS EMBROIDERED CAP (LCAP1)

The Force will be with you when you wear this black baseball cap embroidered with the *Star Wars* logo. Order now! Price: \$16.00/US, \$17.00/CAN., \$18.00/FOB.

STAR WARS TIES (LT1-LT2)

These two ties are the perfect accessory for all true fans. Each tie is made of nylon and manufactured by the Ralph Lauren Company. Get in style today. Price, each: \$16.00/US, \$17.00/CAN., \$18.00/FOB.
(LT1) Characters Tie
(LT2) Ships Tie

(LT2)

(LT1)

STAR WARS BOXER SHORTS (LBS1)

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(LPN3) 3-D Darth Vader Face

(LPN13) New Republic Key Chain

Price, each: \$6.00/US, \$7.00/CAN., \$8.00/FOB.

(LPN1) Imperial Emblem

(LPN4) X-wing fighter, power

(LPN5) X-wing fighter

Price, each: \$7.00/US, \$8.00/CAN., \$9.00/FOB.

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Price, each: \$8.00/US, \$9.00/CAN., \$10.00/FOB.

(LPN6) Princess Leia

(LPN8) Millennium Falcon

(LPN9) Ben Kenobi

(LPN10) Yoda Contemplating

(LPN12) Engineer

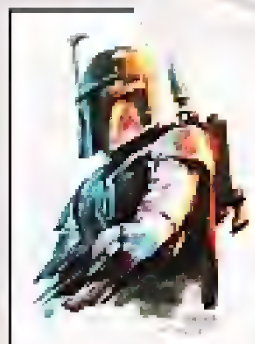
(LPN14) TIE Fighter

Price: \$10.00/US, \$11.00/CAN., \$12.00/FOB.

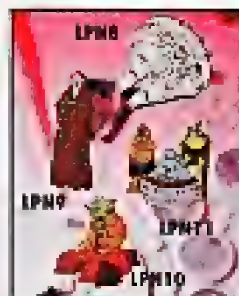
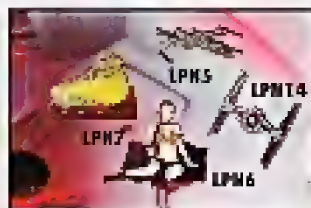
(LPN11) Max Rebo Band



(LTS5)



(LTS2)



(LCAP1)



(LPN12)

(LPN13)



(LPN1)

(LPN2)

(LPN3)

(LPN4)

(LPN5)

(LPN6)

(LPN7)

(LPN8)

(LPN9)

(LPN10)

(LPN11)

(LPN12)

(LPN13)

STAR WARS INSIDER

READER SURVEY

Please send your completed survey to:
STAR WARS INSIDER SURVEY
 Lucasfilm Licensing • P.O. Box 2009 • San Rafael, California 94912

1. Please check one of the following. Are you:

- _____ A subscriber to the *INSIDER*?
 _____ A newstand buyer of the *INSIDER*?

2. What is your age?

- _____ Under 12
 _____ 13-19
 _____ 20-29
 _____ 30-35
 _____ 36-44
 _____ Over 44

3. What is your sex?

- _____ Male
 _____ Female

4. What is the total household income at your residence?

- _____ Under \$20,000
 _____ \$20,000-\$39,999
 _____ \$40,000-\$59,999
 _____ \$60,000-\$79,000
 _____ \$80,000-\$99,999
 _____ \$100,000-\$124,999
 _____ \$125,000 +

5. What is the highest level of education you've completed?

- _____ High School
 _____ some college/no degree?
 _____ college graduate
 _____ post-graduate study/no degree
 _____ post-graduate degree

6. Do you have children currently living in your household?

- _____ Yes
 _____ No (If "No", skip to question 8)

7. If "Yes", how many children live in your household and what are their ages?

- | Age | Number of Children | |
|-------|--------------------|---------|
| 1-4 | _____ M | _____ F |
| 5-9 | _____ M | _____ F |
| 10-15 | _____ M | _____ F |
| 16-19 | _____ M | _____ F |
| 20-22 | _____ M | _____ F |
| 23+ | _____ M | _____ F |

[over]

8. Are there other readers of the *STAR WARS INSIDER* living in your household?

- _____ Yes
 _____ No
 (If "No", skip to question 10)

9. If "Yes", how many readers and what are their ages?

- | Age | Numbers of Readers | |
|----------|--------------------|---------|
| under 12 | _____ M | _____ F |
| 13-19 | _____ M | _____ F |
| 20-29 | _____ M | _____ F |
| 30-39 | _____ M | _____ F |
| 40-49 | _____ M | _____ F |
| 50+ | _____ M | _____ F |

10. Do you have a personal computer at home?

- _____ Yes
 _____ No
 (If "No", skip to question 16)

11. Do you currently subscribe to any "on-line" systems?

- _____ Yes
 _____ No
 If "Yes", which one(s)? (Prodigy, America On-Line, etc.)

12. Do you purchase entertainment software?

- _____ Yes
 _____ No
 (If "No", skip to question 16)

13. Entertainment software bought last year:

- _____ 1-2
 _____ 3-5
 _____ 6-10
 _____ more than 10

14. Do you own a CD-ROM drive?

- _____ Yes
 _____ No

15. Do you own a modem?

- _____ Yes
 _____ No

16. Which video gaming system(s) do you own?

- _____ Super Nintendo
- _____ Sega Genesis
- _____ 3DO
- _____ Sega CD
- _____ Other: _____
- _____ None

17. What type of movies do you enjoy most?

- _____ Action/Adventure
- _____ Science Fiction
- _____ Fantasy
- _____ Comedy
- _____ Horror
- _____ Westerns
- _____ Drama
- _____ Animation

18. What type of TV shows do you enjoy most?

- _____ Action/Adventure
- _____ Science Fiction
- _____ Fantasy
- _____ Comedy
- _____ Horror
- _____ Westerns
- _____ Drama
- _____ Animation

19. Approximately what will be your total dollar expenditures on STAR WARS-related merchandise in 1994?

\$ _____ 1994 expenditures.

20. What STAR WARS-related merchandise do you like?

- _____ Books
- _____ Magazines
- _____ Action figures
- _____ Micro Machines
- _____ Clothing and hats
- _____ Series of collectibles (e.g., commemorative plates, chess sets, trading cards)
- _____ Model kits
- _____ Art (posters, prints)
- _____ Roleplaying games
- _____ Video games
- _____ PC games
- _____ Jewelry, watches
- _____ Pins, buttons
- _____ Costumes, masks
- _____ Other (please specify) _____

21. What sections of the STAR WARS INSIDER do you read with special interest?

- _____ Features on STAR WARS actors
- _____ Features on STAR WARS special effects
- _____ Rebel Rumblings (Letters)
- _____ Star News
- _____ Lucasfilm's Latest
- _____ Star Wars Timeline
- _____ Straight from the Horse's Mouth (Dark Horse Comics column)
- _____ LucasArts Update
- _____ Scouting the Galaxy (Sawtooth's merchandise column)
- _____ Foreign correspondents

22. Time spent reading the STAR WARS INSIDER:

- _____ Less than 15 minutes
- _____ 15-30 minutes
- _____ 30-60 minutes
- _____ More than one hour

23. What do you do with your old STAR WARS INSIDER?

- _____ Save
- _____ Give to family/friends
- _____ Discard

24. What areas would you like to see more in-depth coverage in the STAR WARS INSIDER?

25. Have you ever experienced the STAR TOURS attraction at the Disney Theme Parks which simulates a STAR WARS adventure?

- _____ Yes
- _____ No

If "Yes", where? (Disneyland, Walt Disney World, Euro Disneyland, Tokyo Disneyland) _____

If "Yes", how would you describe the experience?

- _____ Exciting
- _____ Mild
- _____ Disappointing
- _____ Accurate
- _____ Dated, or needs to be updated
- _____ Good for another trip

26. If there was a STAR WARS Convention, would you attend?

- _____ Yes
- _____ No

27. What would you expect to find at a STAR WARS Convention?

28. Of the subjects listed below, please rank your key interests at a STAR WARS Convention. (If appropriate, add and rank your own suggestion.)

- _____ Festival speakers (Discussing the past, present and future of STAR WARS)
- _____ Seminars ("How to" - costuming, special effects, etc.)
- _____ STAR WARS celebrities
- _____ Themed parties
- _____ STAR WARS Entertainment
- _____ Lucas Store (Most complete STAR WARS assortment in the Galaxy)
- _____ Convention logoed merchandise
- _____ Limited Edition merchandise (Created exclusively for this event)
- _____ Collector's show and sale
- _____ STAR WARS Auction (Art, artifacts, one-of-a-kind items)
- _____ Fan Club meeting
- _____ Free time to socialize with other STAR WARS enthusiasts

29. If you attended a STAR WARS Convention Weekend (3 nights), how many people would be in your party?

- _____ Adults
- _____ Children 12 and over
- _____ Children under 12

30. Where in the world do you live?

State _____
Country _____

Thank you for your participation!

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Created by taking a laser photograph of a 3-D sculpture of Yoda, you can see a lifelike Yoda from several angles. Order this unique collectible now and the Force will be with you always! Price: \$35.00/U.S., \$36.00/CAN., \$37.00/FORE.

DARTH VADER HOLOGRAM WATCH (LV10)

Darth Vader eerily shines through on this 3-D holographic watch. Sure to be a collector's item... a must for true fans. \$35.00/U.S., \$36.00/CAN., \$37.00/FORE.

X-WING HOLOGRAM WATCH (LHW1)

Show your support of the Rebellion by wearing this new X-wing hologram watch. Order now and take a stand against the Empire.

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STAR WARS VEHICLE MINIATURES (LM11-LM16)

Star Wars speeder bikes, landspeeders, Imperial walkers and much, much more. 25-mm scale miniatures, nolead and ready to paint. For use with the *Star Wars Miniatures Battles* or *Star Wars Roleplaying Game*, Second Edition. Price, each: \$8.95/U.S., \$9.95/CAN., \$10.95/FORE.

(LM11) Rebel Speeder Bikes: Two speeder bikes with riders per pack

- (LM12) Storm Shipmoor
- (LM13) Snowspeeder
- (LM14) AT-PT
- (LM15) Landspeeder
- (LM16) Imperial Speeder Bikes

VINYL STAR WARS FIGURES (LVF1-LVF7)

The Force will be with you when you collect these beautiful vinyl figures of Rebel heroes and their greatest adversary, Darth Vader. Each figure is approximately 10" tall. Price, each: \$12.00/U.S., \$13.00/CAN., \$14.00/FORE.

- (LVF1) R2-D2
- (LVF2) Princess Leia
- (LVF3) C-3PO
- (LVF4) Luke Skywalker
- (LVF5) Han Solo
- (LVF6) Darth Vader
- (LVF7) Chewbacca

STAR WARS BUST-SHAPED COIN BANKS (LB1-LB2)

These 7.5" durable, soft plastic, individually numbered coin banks resemble some of your favorite Star Wars characters. Add them to your collection today. Price, each: \$14.95/U.S., \$15.95/CAN., \$16.95/FORE.

- (LB1) Darth Vader Bank
- (LB2) C-3PO Bank

STAR WARS PLATES (LPT1-LPT3)

These three porcelain collector's plates from the Hamilton Collection are 9-1/4" in diameter and feature artwork from the three *Star Wars* films. Collect yours today. Price, each: \$37.50/U.S., \$38.50/CAN., \$39.50/FORE.

- (LPT1) *Star Wars*
- (LPT2) *The Empire Strikes Back*
- (LPT3) *Return of the Jedi*



STAR WARS MASKS (L26A-L26B)

These fantastic replicas from the *Star Wars* saga can be proudly displayed at home or worn at the next galactic party! Price, each:

- \$55.00/U.S., \$59.00/CAN., \$60.00/FORE.
- (L26A) Darth Vader, plastic
- \$72.00/U.S., \$73.00/CAN., \$74.00/FORE.
- (L26B) Stormtrooper, plastic



STAR WARS JOURNAL BOOK (LMS7)

You can write about your own adventures in this galaxy or one far, far away in this new *Star Wars* Journal. Comes with 160 ruled pages and a FREE bookmark. Price: \$7.95/U.S., \$8.95/CAN., \$9.95/FORE.

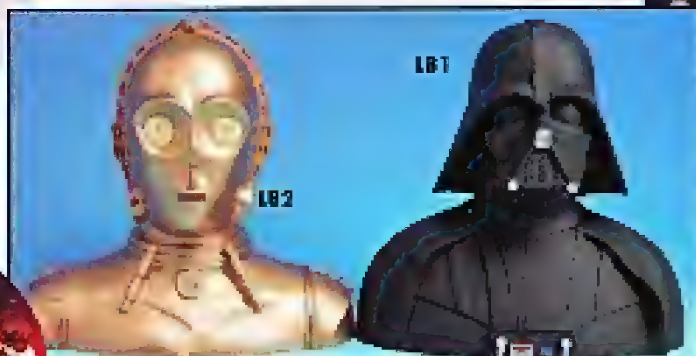
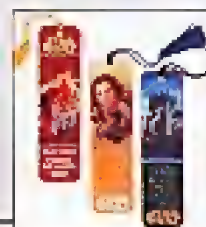
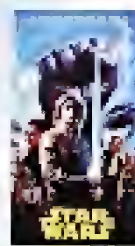


STAR WARS ADDRESS BOOK, NOTEBOOK, AND BOOKMARKS (LMS1-LMS5)

This new address book, notebook, and bookmarks feature artwork from the covers of the *Star Wars* Young Reader Books. Get yours today! Price, each:

\$1.25/U.S., \$1.75/CAN., \$2.25/FORE.

- Address Books
- (LMS1) The Glove of Darth Vader Notebook
- (LMS2) The Lost City of the Jedi Bookmarks
- (LMS3) The Glove of Darth Vader
- (LMS4) The Lost City of the Jedi
- (LMS5) Zorba the Hutt's Revenge



LPT3



L25D



L25P

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STAR WARS LIFE-SIZE STAND-UPS (LSU1-LSU6)

Each life-size cardboard stand-up is approximately 5-1/2' tall and amazingly real! Let the vanguards of the Force be with you. Price, each: \$35.00/US, \$36.00/CAN., \$37.00/UK.

(LSU1) C-3PO

(LSU2) Luke Skywalker

(LSU3) Stormtrooper

(LSU4) Han Solo

(LSU5) Leia

(LSU6) R2-D2

(LSU7) Darth Vader



L25E



L25C



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For only \$9.95 a year, you can keep up to date with the latest projects from Lucasfilm. From *The Young Indiana Jones Chronicles* to the new *Star Wars* films, *The Star Wars Fan Club* is the official source of news. Each quarterly issue features full-color photos, exclusive interviews and articles as well as all the latest Lucasfilm collectibles! Join now and you'll receive our exclusive *Star Wars* membership kit, plus 4 quarterly issues of the *Star Wars Insider* magazine. One-year Membership Price: \$9.95/US, \$12.00/CAN., \$21.95/UK.

BACK ISSUES! (LB11-6, 8-13 & 15-22)

Catch up on Lucasfilm news with fan club back issues. Complete your collection today! Price: \$3.50/US, \$4.50/CAN., \$5.50/UK.

The Lucasfilm Fan Club Magazine

(LB11) Anthony Daniels, *Star Wars*

(LB12) Ballou

(LB13) Mark Hamill, Val Kilmer

(LB14) Warwick Davis, Ron Howard

(LB15) Joanne Whalley

(LB16) George Lucas

(LB17) Sean Connery

(LB18) Villains of *Indiana Jones*

(LB19) Irvin Kershner, "Empire 101"

(LB20) Maurice Maerion

(LB21) Strains of *Indiana Jones*

(LB22) Young Lady *Chronicles*

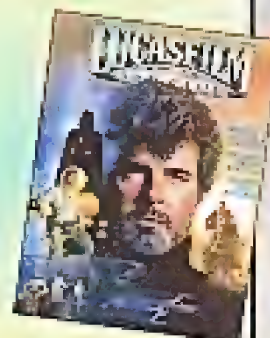
(LB23) Sean Patrick Flanery

(LB24) Behind the Scenes at Lucasfilm

(LB25) Peter Mayhew, David Prrowse

(LB26) TIE Fighter

(LB27) *Star Wars Insider* Premiere issue

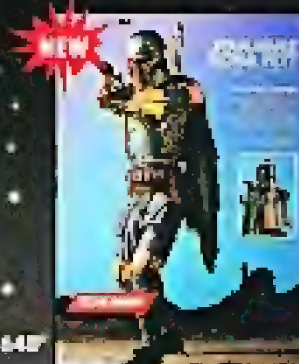


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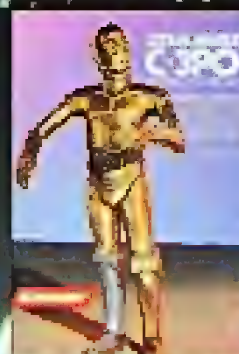
L25L



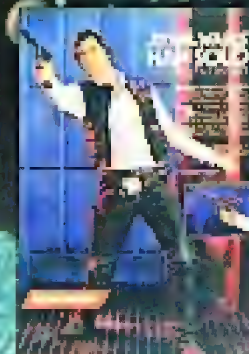
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L164C



L164B



L164A

STAR WARS VINYL MODEL FIGURE KITS (L164A-L164D)

Add to your collection with these new vinyl model kits from Screamin'. Each highly detailed kit, molded in high-quality vinyl, is ready to assemble and paint. All figures are 1/4 scale. Price each: \$49.00/US., \$59.00/CAN., \$51.00/UK.

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(L164B) C-3PO: 17" tall

(L164C) YODA: 7" tall

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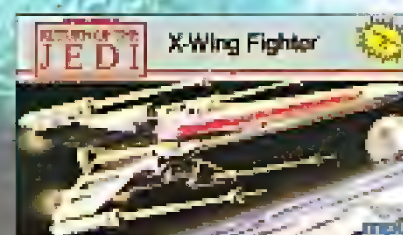
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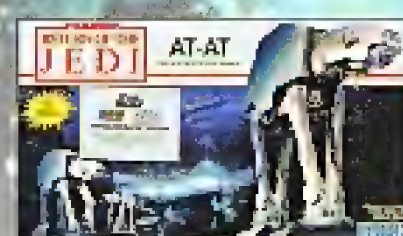
L25C



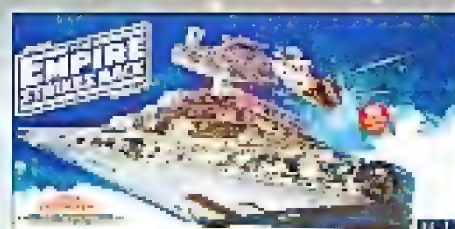
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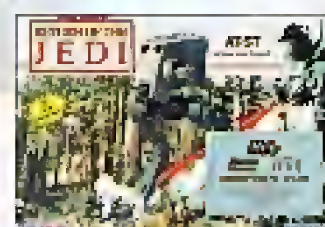
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L25A



L130



L25M

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LM1

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PEWTER STAR WARS SHIPS AND CHARACTERS (LM1-LM17)

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(LM5) Ewok, approx. 1-1/2" tall

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(LM6) R2-D2, approx. 1-1/2" tall

(LM7) Princess Leia, approx. 2-1/2" tall

(LM8) Luke Skywalker, approx. 2-1/2" tall

(LM9) Han Solo, approx. 2-1/2" tall

Price, each: \$19.50/U.S., \$20.50/CAN., \$21.50/UK.

(LM10) Stormtrooper, approx. 2-1/2" tall

(LM11) Boba Fett, approx. 2-1/2" tall



Price, each: \$27.50/U.S., \$28.50/CAN., \$29.50/EUR.

(LM12) Chewbacca, approx. 3" tall

(LM13) Obi-Wan Kenobi, approx. 2-1/2" tall

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(LM14) Darth Vader, approx. 2-1/2" tall

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(LM16) B-wing fighter, approx. 3" long

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(LM17) Imperial Star Destroyer, approx. 4" long

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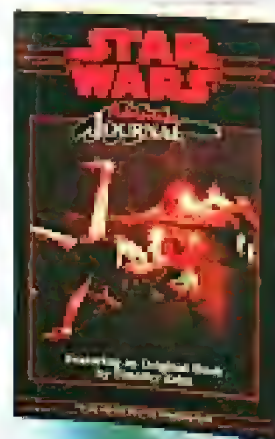
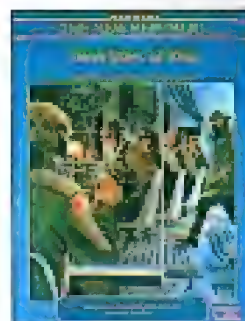
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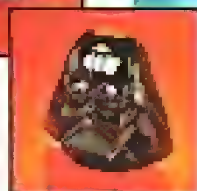
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LTY12



LTY11



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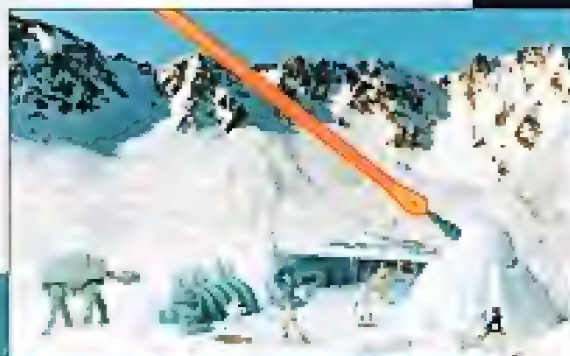
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(LTY6) Endor

LTY4



LTY5



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CENTER FOR THE ARTS SHOW

by John Bradley Snyder



Top and bottom: A sampling of some of the props and artifacts, including a myriad of R2-D2s, that will be on display at the Center for the Arts exhibit.

In Japan last year, a major museum tour of work from the Lucasfilm archives corresponded with the staging of George Lucas' *Super 8* Adventure Show. At the time many American fans felt left out. A once-in-a-lifetime exhibition of Lucasfilm art was taking place thousands of miles away, in another country, with no plans to bring it to America. Hearing no official announcements to the contrary, some fans were checking nonstop airfare to Tokyo.

Enter Renny Pritikin. Renny is the artistic director of Visual Arts of San Francisco's brand-new multimillion-dollar Center for the Arts at Yerba Buena Gardens. Renny has an expansive vision of art, and

he wanted to bring more pop culture to the Center for the Arts in order to highlight a different approach to traditional museum art. "Our intention is to shake up preconceptions about what art is," said Pritikin. "We want to break down the boundary between fine art and pop art, and make people look at these distinctions that are kind of artificial." In his previous work at another museum, Pritikin curated the first major museum show of *Ratfink* cartoon artist Big Daddy Roth. "Popular culture is tremendously influential," says Renny. "People who don't take this stuff seriously are cheating themselves."

Renny had wanted to do something with Lucasfilm for a while but wasn't sure how to go about it. He spent months thinking about the best way to approach Lucasfilm. When Lucas himself, in keeping with his interest in art and education in the Bay Area, showed up at a Center for the Arts fundraising dinner, Pritikin and his staff realized there would never be a better time to approach him. Pritikin, who had never met Lucas before, made his pitch for an archive show in San Francisco at the Center for the Arts. Lucas was thrilled with the idea. "The Art of *Star Wars*" museum show at the Center for the Arts in San Francisco was born.

The Japanese archive show had prompted a major restoration and maintenance effort at the Lucasfilm archives. Fortunately, even after its extensive tour in Japan, the collection was in good condition, so preparing the Center for the Arts show won't be anywhere near the project it was for Japan. The Center for the Arts show will differ from the Japan museum tour in that it will only exhibit *Star Wars* items, while the Japan show included *Indiana Jones* material as well. Even though the American show will be smaller than the biggest show in Japan, the Center for the Arts show will occupy 8,000 square feet of museum space and will include some pieces that never made it to Japan. Pritikin expects to use a wider array of production sketches and paintings than went to Japan.

The *Star Wars Insider* visited the Lucasfilm archive building while items were being prepared for the show. We came across a number of items that are rarely seen and might not make it into the show. Darth Vader's burnt helmet from the funeral pyre sequence in *Return of the Jedi* retains a haunting look. The menacing interrogation droid from *Star Wars* still has its syringe poised and ready to go. The comment people make most often when seeing movie props and models like these up close is that they don't look nearly as sturdy and detailed as they did on film. While that's generally true, it is amazing to see how beautifully crafted many *Star Wars* pieces are when viewed off-camera. Death Star Droid looks exquisite up close even though it occupies only a couple minutes of screen time. Darth Vader's *Star Destroyer* the *Executor* has incredible detail that can really only be appreciated in person. "At the time that was one of the most expensive miniatures ever built, because of all the detail and fiber-optic lighting," says Lucasfilm archivist Nelson Hall.

In conjunction with the show, Chronicle books is releasing the English-language version of the Japanese show book, *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archive* (see Jawa Trader catalog). The Japanese book was available only on QVC and in bookstores with Japanese imports. The English-language version will have a new cover by Earl Gee, who co-designed *From Concept to Screen to Collectible*, and new text by Mark Cotta Vaz, a writer for *Cinefix* magazine. "The Art of *Star Wars*" will take place at the Center for the Arts at Yerba Buena Gardens beginning December 27 and running through March 12, 1995. For 24-hour information please call (415) 978-ARTS. **STAR WARS**

STAR WARS

PRODUCTION TIMELINE

BY JON BRADLEY SNYDER & ALLAN KAUSCH

- *Star Wars* initial theatrical release, May 25
- *The Making of Star Wars* documentary, ABC, Sept 16

- *Star Wars* first theatrical re-release, July 21
- *Star Wars Holiday Special*, CBS, Nov. 17

- *Star Wars* second theatrical re-release, Aug. 15
- *Shooting for Empire Strikes Back* begins

1977

1978

1979



1973

January: George Lucas begins writing the first of four drafts of the *Star Wars* screenplay. May: Lucas completes thirteen-page plot summary that opens with this line: "This is the story of Mace Windu, a revered Jedi-bendu of Opuchl who was related to Usby C.J. Thape, padawaan learner to the famed Jedi." June: Lucas turns down a higher salary for directing *Star Wars* in exchange for sequel rights, merchandising rights, and publishing rights.

1974

Lucas turns down lucrative directing jobs to continue developing *Star Wars*.

1975

January 28: Second draft of *Star Wars* is completed. June: John Dykstra is hired to lead the effects department. Industrial Light & Magic formed shortly thereafter.

August 1: Third draft finished. November: The three-month casting process begins. Since *Star Wars* and Brian DePalma's *Carrie* are each looking for lead actors of similar age, the two movies combine their casting call. Eventually Carrie Fisher and Mark Hamill are selected for *Star Wars* and Sissy Spacek and William Katz are selected for *Carrie*. The final pool of actors considered for the part of Han Solo included Christopher Walken, Nick Nolte and several African-American actors. Japanese film star Toshiro Mifune was considered for Obi-Wan Kenobi, and both Jodie Foster and Amy Irving were among the final actors considered for Princess Leia. December: Twentieth Century-Fox gives the official green light to *Star Wars*. Lucas has already invested \$1 million of his own money in the project.

1976

January: Lucas decides to change the script, killing off Ben Kenobi in the middle of the film. Alec Guinness almost quits the film upon learning of this sudden change in his character's role.

March 22: Principal photography for *Star Wars* begins on location in Tozeur, Tunisia.

March 26: First winter rainstorm in fifty years in Tunisia.

Kenny Baker's radio-controlled R2 unit is not functioning, which does not prevent it from inexplicably receiving Tunisian radio signals.

July 16: Principal photography on *Star Wars* completed.

September: After a year of work by Industrial Light & Magic, Lucas feels he has very few effects shots he can actually use. The movie is in danger of running out of money. Lucas goes to Fox for more funds and receives half the money he feels is necessary to complete the film.

1977

January: Lucas shows a rough cut of *Star Wars*

to his friends Hal Barwood, Jay Cocks, Brian DePalma, Steven Spielberg, Mathew Robbins, Bill Hyuck, and Gloria Katz. All but Spielberg and Cocks feel the film is an unmitigated disaster.

January 11: Mark Hamill is involved in a high-speed auto accident in California. He goes through extensive reconstructive surgery on his nose and is unable to participate in Tatooine reshoots in the California desert.

March: John Williams records the *Star Wars* soundtrack with the London Symphony Orchestra.

April 30: *Star Wars* screened for an enthusiastic test audience at San Francisco's North-point theater.

1978

May: Finse selected as location site for Hoth scenes in *The Empire*



Strikes Back.

March: Veteran screenwriter Leigh Brackett dies of cancer two weeks after turning in the first draft of *Empire*.

November: *Empire* director Irvin Kershner inspects the glacier where *Empire* will be shot in Finse. He is stranded after a chopper malfunctions and must walk four miles in twenty-below-zero weather back to the hotel. It is an omen of problems to come with the Finse location.

1979

January 24: A fire on Stage 3 in Elstree Studios, England, where Stanley Kubrick's *The Shining* is filming, sets *Empire* set construction back weeks.

March 3: First unit cast and crew arrive in Finse.

March 5: Finse cut off from the outside world by horrible blizzard.

March 7: Harrison Ford arrives the only way possible: in the engine compartment of a railroad snow clearance vehicle.

March 14: More blizzards in Finse. Second unit photography forced to shut down.

April 10: Carrie Fisher gets the flu and can't work. She moves into a London house leased from

- *The Empire Strikes Back* initial theatrical release, May 21
- *SPFX: The Empire Strikes Back* documentary, CBS, Sept. 22

1980

- *Star Wars* third theatrical re-release, April 10
- *The Empire Strikes Back* 1st theatrical re-release, July 31

1981

- *Star Wars* released on video, June
- *Star Wars* fourth theatrical re-release, April 10
- *The Empire Strikes Back* 2nd theatrical re-release, Nov. 19

1982

- *Return of the Jedi* initial theatrical release, May 25
- *Classical Creatures: Return of the Jedi* documentary, CBS, Nov. 21

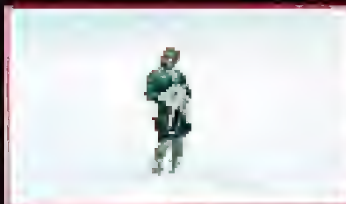
1983



Monty Python's Eric Idle.
May 4: Margaret Thatcher wins the general election in England. A half-page ad in the *London Daily News* exhorts, "May the Force be with you, Maggie, congratulations."
May 22: Rebel Hangar scene begins filming on the huge *Star Wars* stage built especially for the movie.
May 30: *Variety* announces that *Empire's* exhibitor guarantees have topped \$26 million, meaning the film has already turned a profit at the box office a year before opening.
June 6: Veteran set designer and *Star Wars* alum John Barry dies at the age of forty-three from a rare form of meningitis. He had collapsed on the set while working on *Empire*.

June 10: Carrie Fisher takes on armed guards after receiving a kidnapping threat.

June 11: Even though *Empire* is significantly behind schedule and over budget, production stops for John Barry's funeral.
June 25: Nathan Hamill born to Mark and Marilou. Mark injures his thumb while filming and the lightsaber duel must be delayed a week while it heals.
August 31: Wrap party takes place on the Dagobah set.
September 5: Alec Guinness ends speculation about whether he will appear in *Empire* by coming to the set and completing all his shots in six hours.
September 24: Photography completed with



shot of tauntaun belly slit.
November: John Williams begins composing *Empire's* score.

1980
Lucas takes a break from *Star Wars* to work on *Raiders of the Lost Ark* with Steven Spielberg.

1981
December: Final script for *Revenge of the Jedi* arrives at Elstree studios in England, two months late.

1982
January: Principal photography begins with the Tatooine sandstorm scene, which is eventually cut from the film.
February: Executives from Kenner and Parker Brothers visit the Elstree set. Harrison Ford expresses his desire to have Solo die in *Jedi* but Lucas won't hear of it.
February 12: Rebel briefing scene begins filming. Ackbar and Mon Mothma's speeches will need to be rerecorded because of squawks from the pigeons who live in the rafters above the stage.
February 19: Death Star corridor scene shot where Vader chokes a guard to gain entrance to the Em-



the fire department is on site around the clock to make sure nothing goes wrong.
April 17: Enough rumors have been leaked that fans have traveled hundreds of miles to show up at the gates of the set.
May 10: Harrison and Mark

finish the day's shooting at ILM by signing a pile of photos. Mark signs his "Follow the Force," while Harrison's read "Force Yourself."
May 20: Photography on *Return of the Jedi* completed with speeder bike scene at ILM.
1983
January 27: Lucas officially changes the film's name to *Return of the Jedi*.
peror's throne room. This scene is later cut from the film.
April: Shooting begins in Yuma, Arizona. Local media are told that the production is *Blue Harvest*—*Horror Beyond Imagination*, but when a local reporter discovers a blueprint labeled *Return of the Jedi* strict new secrecy measures are put into place: all internal memoranda are labeled *Blue Harvest*, around-the-clock security is installed, and no full *Jedi* scripts are brought to Arizona.
Easter weekend: Over 2,000 dune buggy enthusiasts are joy riding in the valley adjacent to the sail barge set. Extra security is hired and



EXCLUSIVE

STILL DESIGNING A GALAXY FAR, FAR AWAY:

BY PAMELA ROLLER



STAR WARS INSIDER





A PROFILE OF "ARTISTE EXTRAORDINAIRE" RALPH MCQUARRIE

Though his eyes aren't quite as sharp as they used to be, and his hand, though true to its mark, is not quite as steady as it once was, Ralph McQuarrie still toils in his studio, conjuring ideas from the depths of his brilliant imagination and bringing them to life on paper and canvas.

Many *Star Wars* fans know his work well, but for those who do not, Ralph McQuarrie is an *artiste extraordinaire*. He is the soft-spoken, unassuming design consultant and conceptual artist who helped George Lucas bring *Star Wars* to the big screen.

Lucas shared his dream with McQuarrie, a vision in which the forces of good and evil collide in a galaxy far, far away. Lucas' imagination was filled with images of mysterious planets, unique cities filled with heroic humans, exotic aliens, whimsical droids, sophisticated technology and futuristic transportation. He turned to McQuarrie to make his vision a reality, relying on McQuarrie to help create images from the descriptions in Lucas' script. With a small group of other conceptualists, they breathed life into Darth Vader, R2-D2, C-3PO and Chewbacca; gave Luke, Han and Leia the weaponry and spaceships they needed to fight the Empire; and created fantastical, yet realistic settings in which to play out Lucas' immense galactic opera.

Of working so closely with Lucas, McQuarrie says, "George is a very easy guy to work with. He just let me go ahead and pretty much do what I wanted to do. As soon as he could see that the things I did were in the ballpark, he just let me go ahead. So I had a wonderful time without any interference or competition. With a few words, he'll let you know the kind of thing he wants, and the feeling. He puts a lot of it in the script, and in the *Star Wars* script there was quite a lot of description, so it wasn't that hard to figure out what he wanted."

McQuarrie played a pivotal role in creating the entire look and feel of *Star Wars*. He left his artistic mark on everything from the shape





McQuarrie working on a matte painting for *The Empire Strikes Back*.

of the stormtroopers' helmets to the view of Tatooine from space, from the style of Han Solo's boots to the action of X-wings and TIE fighters in battle.

McQuarrie's contribution didn't stop with *Star Wars*. He also worked on *The Empire Strikes Back* and *Return of the Jedi*, contributing countless pieces of artwork to each project. Over the course of the three *Star Wars* movies, McQuarrie's sketches and production paintings served as the framework from which Lucas and his team of set designers, make-up artists and special effects wizards worked grand ideas into images on film. He also contributed numerous matte paintings that made such settings as Cloud City and the Star Destroyer bridge seem so real to the audience.

These days, McQuarrie could be relaxing comfortably, knowing that he played an important part in movie history. He could easily retire on the merits of having worked

on three of the most popular films of all time. Instead, McQuarrie is continuing to work his artistic magic with the people at Lucasfilm. Most recently, McQuarrie created artwork for two books written by Kevin Anderson. One, he says, is "a pop-up book that deals with the cantina on Tatooine, and a party night when everyone comes to the cantina from the surrounding area. There is just one pop-up, but it is quite spectacular," he says. "It has sound effects and lights."

McQuarrie and Anderson have also completed the tentatively titled *The Illustrated Star Wars Universe*. This book takes fans on a tour of the planets in the trilogy, including Endor, Tatooine and Hoth. McQuarrie says that fans will see some familiar sights, but also some new things: "landscapes and architecture mostly, plus creatures we haven't seen before." He adds, chuckling, "I loved working on that project. I was able to



A new painting by McQuarrie of Gasple Tibanna gas mining platforms.

do what I wanted to do, fool around and have a good time." The book includes twenty-four production paintings and sketches by McQuarrie. The two books containing McQuarrie's artwork should be in bookstores sometime this year.

There is no doubt that George Lucas employed dozens of talented artists during the making of his *Star Wars* trilogy—people like John Barry, Joe Johnston, Alex Tavoularis, Harrison Ellenshaw, Nilo Rodis-Jamero, Michael Pangrazio and Ivar Beddoes, to name just a few. But McQuarrie's contribution is special—he's been present from the beginning of Lucas' quest to make his dream a reality.

In 1975, Lucas was forging ahead with his plans to make *Star Wars*, but he needed financial backing from a major studio. Twentieth Century-Fox agreed to meet with him to discuss the project. Lucas knew that during his presentation to studio executives, he would need more than just a script. To sell them on the idea, he would also need bold, descriptive pictures filled with the action and drama of his *Star Wars*. Vague sketches of characters and settings would not be enough to convince Fox to finance the film.

Lucas commissioned McQuarrie, whom he'd met a few years earlier, to create sev-



Luke and Darth's lightsaber battle.





eral paintings to complement the *Star Wars* script. These paintings included R2-D2 and C-3PO in the desert, stormtroopers in the corridor of the Death Star, Luke and Darth Vader battling with lightsabers and the Rebels attacking the Death Star.

McQuarrie was initially skeptical about such a challenging project ever making it to the big screen. "My first impression was the same as some of the people who turned it down as a possibility for a film—that it was such an ambitious project, that it would cost a huge amount of money and that the audience for science fiction probably wasn't going to be big enough for it." Adds McQuarrie, "I liked the idea very much, and I was really enthused about it, but I just didn't believe it would become a film."

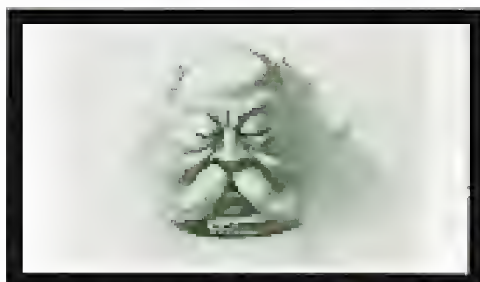
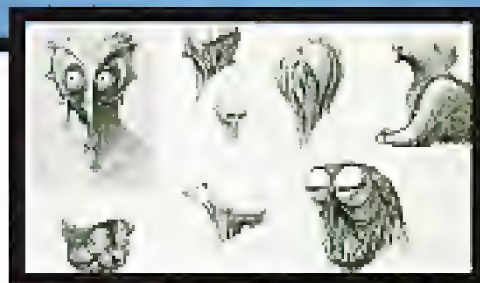
But Fox was receptive to the idea. "They liked what I did, and they liked what George did, and I guess it was just enough to put them over the edge," McQuarrie recalls. "I was sitting there after George said we might be able to make this film ... and I was thinking 'Gee, what if they really make this film!' I was quite enthused."

Ultimately, when Twentieth Century-Fox agreed to finance the project, McQuarrie thought his work on the film was finished. He says, "I didn't know how much of what I did would affect the final film, because

George had said we were just doing this stuff to get Fox interested. The stuff I did wasn't necessarily going to be in the film. So, I wasn't expecting that much as far as my role went."

But as Lucas moved his monumental project into production, he relied heavily on McQuarrie's paintings. He used them as the visual means to express his written words to his film crew. McQuarrie says, "George finally got to England and confronted the whole crew of designers and craftsmen that were going to work on it. In the course of talking about it, he would get out my paintings and say, 'Well, this is what we've been thinking about.' I think most of my stuff was so well defined that it was easy for the designers to work with."

McQuarrie's work on the project didn't end once production began, either. Lucas asked him to help with some of the matte paintings that would be used in the film. Although he had never done a matte painting before, McQuarrie accepted. For this aspect of his job, he worked with ILM. "I did some matte paintings of the planets and the Death Star trench, and the various shots of mechanical objects. I worked with Harrison Ellenshaw. He took me over to Disney and showed me some matte paintings. I had never actually seen any."



Some of McQuarrie's early alien sketches.



It's not surprising that he was able to adapt to creating a new type of art such as matte painting. After all, art has been second nature to McQuarrie for nearly his entire life. He has been drawing and making models since the age of six.

After taking a night course in technical art, McQuarrie began his art career at the Boeing Aircraft Company as a technical illustrator, drawing parts catalogs and illustrating how a 747 should be assembled. He later attended the Art Center College of Design in Los Angeles, then moved on to the aerospace field, working with CBS News and NASA during the 1960s doing animated sequences for the Apollo flights. Mechanical objects, especially airplanes, have always intrigued him.

He says, "I certainly didn't expect to ever work on a feature film. It was not something that was ever part of my agenda in any way, shape or form. I always thought that people who worked on feature films were probably the sons and daughters of producers and directors and production designers and so forth, that people just didn't walk in off the street and show their

portfolios at Fox or MGM, that there was no chance to hope for such things." Luckily for movie fans, McQuarrie's view was incorrect, and he was able to "walk in off the street" and make a tremendous contribution to film history.

McQuarrie has a rare talent—he is able to handle a wide range of subject matter. He can rely on his precision of line and attention to detail in designs of machinery and architecture. He also can use his imagination to create vivid images of fantasy and wonder. When called upon, as it was for *Star Wars*, his wonderful imagination can serve as a distinctive complement to his skill as a draftsman.

"I've always had sort of a dream-world approach to sitting and sketching for myself," says McQuarrie. "I always liked to do a sort of fantasy approach to objects that fascinated me. When I was in high school, I can remember drawing a logging truck, with



New painting by McQuarrie of the frozen geyser of Bath.

all kinds of features that no logging truck would actually have—a sort of fantasy logging truck."

Because he can bridge the dichotomy between reality and fantasy in his depiction

"WHEN I WAS ASKED TO DO *STAR WARS*, I WAS RIGHT FOR IT. IT WASN'T A HARD JOB AT ALL. IT JUST SEEMED IT WAS WHAT I WAS SUPPOSED TO BE DOING."



New painting by McQuarrie of the Entertainment Center on Coruscant.





of objects, characters and places. McQuarrie was the perfect artist to transform Lucas' imaginary galaxy into something believable and realistic. He says, "I was really into the sort of work I did for *Star Wars* before I actually started it—the technical-looking machinery. I had absorbed a lot of background at the Boeing Company and the various other technical illustration jobs I worked in. I was always interested in military aircraft and firearms and artillery." He adds, "When I was asked to do *Star Wars*, I was right for it. It wasn't a hard job at all. It just seemed it was what I was supposed to be doing."

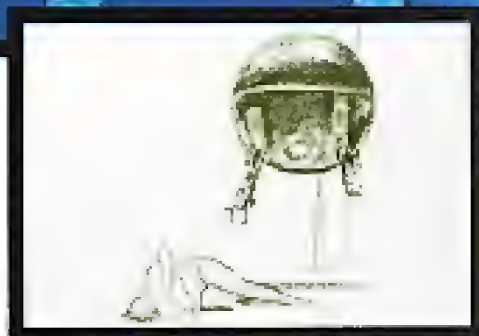
Fans can see much of McQuarrie's highly detailed and expressive work in three books: *The Art of Star Wars*, *The Art of The Empire Strikes Back* and *The Art of Return of the Jedi*. Judging by the artwork in these books, there seems to be no subject matter he isn't able to create or recreate successfully.

McQuarrie's matte paintings of planet-scapes are beautiful, peaceful and enigmatic. In his production paintings of battles between the Rebels and the Empire, he uses unusual perspectives to bring the viewer directly into the action. His sketches of aliens are fanciful, yet believable. His work on the mechanical elements of the trilogy reveals the experience and knowledge he gained

working for Boeing and NASA. Especially noteworthy in this respect is his collaboration with Joe Johnston on the Empire probot that glides above the surface of Hoth.

Perhaps McQuarrie's single most important contribution to *Star Wars* was the image of Darth Vader. He and Lucas worked hard to perfect the towering antagonist. He says, "I did quite a few of the sketches that finally wound up being him, before George saw anything. George said Darth Vader might have a black, silk thing across his face and a big helmet like a Japanese warrior. The only question we had was the idea of Darth Vader not having a space suit like his stormtroopers at the point in *Star Wars* when he first appears. He is supposed to have jumped from one spaceship to another, blasted through a hole in the wall and entered the other spaceship. I figured he couldn't have survived being in zero atmosphere, so George said give him some kind of breathing apparatus. The sort of padded, armored suit that he has on is what I conceived of as being an armored suit and a space suit with all of the life-support systems and communications systems in it."

McQuarrie also designed R2-D2 and C-3PO. R2-D2's stubby, machine-like qualities, in contrast to C-3PO's fully-jointed, human appearance, provided him with his own unique look and demeanor. Chewbacca is



Top: Early sketches of Interrogator Droid from *Star Wars*.
Bottom: Early concept sketch of Han Solo.



of Luke eluding the rancor and Luke being attacked by the Emperor.

But Lucas didn't always use McQuarrie's concepts. McQuarrie acknowledges that sometimes other artists had better ideas than he did. He says, "I worked a lot on Bib Fortuna, the Ewoks and Jabba the Hutt, and none of my stuff actually caught on. Phil Tippett was working on Jabba the Hutt ... and his design really filled the bill the best. I think it was right on." McQuarrie continues, "George is fair. He likes to give everyone a chance. Obviously, they had some better ideas than I had at times, so I thought, 'Well, whatever ... if I get anything into the film that's just wonderful.'"

Adds McQuarrie, "I learned early on in art school that criticism was just part of the business of being an artist, that people were always going to question what you did. That's fair enough. They're paying you. I don't have the confidence to say 'Ralph is always right.' I really work as a filmmaker's helper."

It's been twenty years since McQuarrie first worked as George Lucas' "helper." He's grateful that Lucas gave him the opportunity to be a part of the *Star Wars* legacy. He says that he would like to clarify a statement that appeared in Dale Pollack's *Skywalking: The Life and Films of George Lucas*. In the book, McQuarrie sounds disgruntled about what he was paid for his contribution to *Star Wars*. He now says, "If I had it to do all over again, given what I know now, I would do the work for free. It gave me the opportunity to do many other projects after that, and I'm happy with the way everything turned out."

Two of the projects McQuarrie worked on after *Star Wars* were *Close Encounters of the Third Kind* and *Cocoon*. For *Cocoon*, McQuarrie says he was "hired in about the same capacity that I was for *Star Wars*, to help them visualize the items and artifacts that were in the film. There was a space ship which was pretty well defined in the script." He adds, "The aliens were described as being glowing. And I thought, 'Well, you know, you've got to have an alien in the shape of a person because he has to somehow put on a rubber suit or mask that covers his glowing alien nature.' I kept doing sketches that didn't seem to ring a bell. But, they finally came up with what I pretty much expected if you put a light within a human being."

McQuarrie has also ventured outside of motion pictures. He provided his skills as an illustrator for Isaac Asimov's short story collections *Robot Dreams* and *Robot Visions*. He also worked with Doug Trumble on the *Back to the Future* Ride at Universal Studios, creating the story boards and paintings for the film effects. Most recently, he worked on the artwork for Isaac Asimov's *The Ultimate Robot*, a computer game on CD-ROM.

Given his work on the CD-ROM project, as well as the two new Lucasfilm books, it's obvious that McQuarrie is still in demand as an artist. Now, with Lucas' plans to create a new *Star Wars* trilogy, one wonders if McQuarrie will once again play a role in bringing Lucas' grand ideas to movie audiences. Would McQuarrie consider the assignment?

McQuarrie answers, "I would if George asked. I don't know just what category I would be in. I suppose the same as I was before. If George needs me or wants me ... He's got an awful lot of wonderfully good young people there at ILM. I imagine. I think it would be good if new people worked on it to give it a different feel. Although, I'd like to be asked."

Many fans would love to see McQuarrie involved, given his enormous contribution to the first trilogy. After all, he could be the Jedi Master to the young Rebels in Lucas' stable of artistic talent. McQuarrie is a consummate artist who could bring not only tremendous expertise, but years of experience and wisdom to the task of introducing *Star Wars* to a new generation of fans. **ILLUSTRATIONS BY RALPH McQUARRIE**



Pre-production art of Tazooine for *The Empire Strikes Back*.



Pre-production art of Miss Eoley from *Star Wars*.



A McQuarrie painting of the krypt dragon of Tazooine.

another character whose "look" McQuarrie worked hard to develop. Chewie underwent many changes from McQuarrie's initial sketches. He started out looking very menacing, with a pointed head and large sinister eyes, certainly much different from the huge but huggable Wookiee fans have come to love.

McQuarrie had a hand in the design of many other elements of the trilogy, including Yoda, the Tusken Raider, the desert-cape of Tazooine and the swamps of Dagobah, the landscapes of Yavin and Bespin, the architecture of Jabba's palace and the Ewoks' tree city, the interiors of the Death Star and Yoda's house, the action sequences





RICK McCALLUM

PRODUCING THE NEW STAR WARS PREQUELS

BY DAN MADSEN

Preparing a project the scope and size of the new *Star Wars* prequels is a difficult and momentous task. There are literally thousands of details that need to be attended to, including the coordination of hundreds of people. Organizing and planning for the new prequels, even now, years before they are to be released, requires a certain kind of person: one who can tend to the details of the day, and at the same time provide an overall vision for their completion years from now.

The producer's role in this process is crucial to a film's success. Naturally, George Lucas would want a hardworking individual with vast experience as a producer to work hand-in-hand with him on the important job of preparing the new *Star Wars* adventures, ensuring they are brought to life as

close as possible to his vision. The choice was not a difficult one. Lucas looked to the man who had worked closely with him on another project, *The Young Indiana Jones Chronicles*. That man is Producer Rick McCallum.

McCallum, like Lucas, is a man of integrity. He puts his full effort into a project and places great value on what that project stands for.

McCallum has a long history of working in television and film. He has produced many shows for the BBC in London including the award-winning series *The Singing Detective*, as well such films as *Dreamchild*, *Castaway* and *Pennies From Heaven*. He has also produced over twelve films in Great Britain. Of course, he has been busy for the last several years working on the TV series *The Young Indiana Jones Chronicles* and, currently, on the *Young Indiana Jones* television movies for The Family Channel. He is also set to produce the new *Indiana Jones* feature film with Harrison Ford.

The *Star Wars Insider* met with Rick McCallum recently to discuss his involvement with the prequels and their current status, as well as his experiences working on *The Young Indiana Jones Chronicles*. We're pleased to introduce you to the producer of the new *Star Wars* films.





McCallum on location in Wyoming for *Young Indy*.

Rick, how did you become involved with Lucasfilm?

I did a film called *Dreamchild*. I was shooting at Elstree Studios in England. It was a tiny film; there were only about twelve of us working on it and we had a budget of only one million pounds. We had to shoot it in three weeks. This was back in 1984. Jim Henson had agreed to make the creatures for us. It was his first film other than working on Yoda for *The Empire Strikes Back*. Our film, *Dreamchild*, was about Alice in Wonderland and the complex relationship between the author who wrote the book and the little girl he based Alice on. It was a really fun picture to do. We had huge sets but they were all made out of cloth and were painted. We had virtually no money.

One day, Producer Robert Watts, who has worked on many Lucasfilm projects, came on the set. I met him and we started talking and he loved the idea that twelve people could actually make a movie. Robert was working on the film *Return To Oz* at the time. So we met at that time and basically connected. Robert went back and told everybody that we were making a film that looked big but only had twelve people behind the scenes! And I think that kind of stuck in George's head.

You have to remember, George comes from a tradition of making small, independent films—that's where his heart really is, not in the huge blockbusters that he is so associated with.

In 1989, George got the idea for *The Young Indiana Jones Chronicles*. I think Robert Watts, after he finished *Roger Rabbit*, decided he wanted to go off and pursue his own projects. So there was an amiable split. He called me and said, "I'm trying to get together a group of people for *Young Indy*." Robert then introduced me to George and we got along very well. We had a few more chats and then he asked me through Robert if I wanted to do the show. It really fit in with the kind of work I was doing in England up to that time. We had the same philosophy with regards to the film industry. I had no idea that George felt the same way.

It sounds as if it was a successful meeting right from the beginning.

I thought the series sounded fun and it was more than fun—it was brilliant. It was one of the most enjoyable times of my career. In fact, oddly enough, I hardly saw my family during the four years that we were making the show. I would see them once every couple of months but it was long periods between those times. My wife could deal with it, though, because she knew it was a special moment in everybody's life.

What kind of work went into producing *The Young Indiana Jones Chronicles*?

The overall strategy was that we wanted to give the series a feature film-quality look. At first we didn't know if we could actually do it. After the first year, we knew that we could make each episode look like a little mini-feature film. We wanted them to have the same values as a feature film. The reason we did this is because the only way you can actually control the destiny of your life in the film business is to be able to reach a point where you are successful but at a level that generates enough profit that you don't need to be subsidized by a studio. It's not for material gain, it's solely for the ability to do the work you want to do.

I understand that a lot of the things you did on *Young Indy*, and even on the film *Raiders of the Lost Ark*, was a testing ground for the new *Star Wars* films. Is that true?

Absolutely. The question for *Young Indy* was, "Can you make a series as a normal, network TV show on location, with huge production values, and be able to shoot three times as long?" One of the problems with most of television is that fifty percent of the budget goes to the three or four people, mainly the stars, the writer and the creator. They make a fortune. Each week they get up to fifty percent of the budget. On many TV shows they'll have eight to ten actors and each one will make \$50,000 to \$75,000 each week ... well, you can see how that can skyrocket your budget. The only way the production companies could bring the cost down was to shoot an episode in five days. But you cannot consistently maintain the quality trying to produce a show in that amount of time. That's why studios try to build all the sets on one soundstage so they don't have to go out anymore. You can't do good work that way. We said, "Forget about that, let's spend ninety percent of our budget on making the movie and the other ten percent on everybody else." Feature films shoot about three and a half pages of script a day. That's at the level where you can really have good performances, light the set well and everything else. So we needed to stretch our shooting to fifteen days for the same amount of money everybody else spends to shoot in five days. Once I got onto that, we were there.

We were doing a lot of things through innovative visual effects on *Young Indy* as well. Some of the special effects you saw in *Forrest Gump* are things we were doing four years ago on *Young Indy*. Now we can use that digital technology on the new *Star Wars* films, so we have benefited from our initial work in that area.

We actually had a couple of major breakthroughs on the show. One was on the Vienna episode. I wanted desperately to shoot in the Spanish riding school in Vienna and tried for seven months to get permission and could not get through. I then found a building in Prague that was underground that had some of the same features. Then a young Japanese artist at ILM did a matte painting to look like what we needed. This young painter had met an ILM special effects supervisor in Tokyo and showed him some of his work and been told, "Well, if you ever get to San Francisco, look us up." So this young man got on a boat and arrived at ILM and was hired immediately. He actually produced our first breakthrough painting on *Young Indy*. He literally made the Spanish riding school for me.

It sounds like both you and George are always looking for new, young talent.

Many of the people I used on *Young Indy* were new. David Tattersall, the director of photography, had never really worked on a film, and neither had our costume designer, Charlotte Holdich. But they are all very special people and seriously talented.



We carried that same tradition into *Raiders of the Lost Ark*, which is why we could make that film for \$10 million. And this is what we are going to be doing on the new *Star Wars* prequels so that we can produce them for a reasonable budget.

Young Indy took you all over the world and into places that are completely remote. Do you recall any of the hardships you faced while shooting?

Well, we actually shot for 152 weeks, we served over 120,000 meals and traveled as a group over 165,000 miles—that's over six times around the world. We shot with over 50,000 extras, had over 1,500 speaking parts and shot enough 16-millimeter film to go from New York to Phoenix. It was a huge production: the longest location shoot in film history. There were a lot of incredible people who worked on *Young Indy*. Many broke down and couldn't make it through the entire production of the series. There were only six of us who made it all the way from the beginning and were involved with every single episode.

One of the scariest moments on the show was when we were just outside the Somalia border. This was during the first year when we were doing the Africa episode. It was a turning point in the making of the series. We had had a hard time in the desert in Spain. The temperature reached 130 degrees every day there. That's hard for people to work in. I lost a lot of people at that time because they just could not take the heat, so they left the production. Then we had to make this huge move from Almeria, Spain, back to London and on to Nairobi in one day. We then had to take a small plane just outside Somalia. We then went down the Tana River and I can tell you that no one lives there. We had to make a huge camp with tents there and we all lived there for about eight weeks.

On our first day of shooting, I had our entire cast on a boat that capsized on a sandbar at a place called Croc Point, where every single major crocodile on the Tana River rests. The crocodiles were actually frightened by so many people falling into the river. The river was filthy and filled with every kind of tropical disease. It was a miracle that the film didn't just end then. We had to rebuild another boat because we couldn't get the one that capsized out of the water for a week.

You must have to have a good insurance policy when you're filming all over the world like that.

That's the one thing you definitely do! Actually, we've had many near-catastrophes. The day of the big earthquake in L.A. is when we were shooting *Young Indiana Jones and the Hollywood Follies*. We were in Filmore, right next to the epicenter. Our hotel was completely demolished. Had the earthquake happened a half-hour later we would have really lost a lot of people. We were shooting in a lemon factory which completely collapsed. We had a hundred and fifty extras that day. We would've literally lost over 200 people if we had been shooting in that lemon factory when the earthquake hit. It was an amazing stroke of luck!

Of course, after the earthquake, everything closed down; however, we kept shooting even on that day. We finished the episode right on schedule and incorporated the whole earthquake into the film.

We have actually been hit by every major disaster you can think of. We got caught in a huge avalanche in Italy when we were doing the Northern Italy episode. We got hit by floods in Venice. We had the earthquake. We filmed in the worst desert you can possibly live in. We've been in monsoons in Nairobi and Lamu—I mean torrential rain, sixty to seventy inches of rain. When we were in Venice the whole city was flooded. When we were in Turkey our equipment was confiscated. Islamic Fundamentalists put a threat out on our lives for two weeks and we had 60 bodyguards the whole time we shot there.

With all of those problems we actually came in a day under schedule each year of shooting. You know, the art of it is doing it for the amount of money we said we could do it for. That was the whole agenda—meeting the budget and schedule. Anybody can do it if you spend all the money in the world. The average film goes over budget by \$2 million–\$5 million now. There is no commitment to the studio and to the job.

With all the problems you faced on *Young Indy* and the fact that you shot it all over the world, it's amazing you came in on time and on budget. It would appear that you are definitely well equipped to tackle a project the size of the new *Star Wars* films.

The challenge for George and I is to be able to make these new *Star Wars* films on time and on budget and with the highest artistic commitment that we can make, and make them compete with all the other films Hollywood is producing.

Because of the respect that *Star Wars* generates, I would think you would have an enormous amount of people eager to work on the new *Star Wars* films.

There are so many people it is unbelievable. For every job that there are fifty applicants for, *Star Wars* has double that amount. All of them say that *Star Wars* actually changed their lives. But I'm looking for the kind of people that worked on *Young Indy* with us; the kind of people who made the commitment on that show and didn't know it was going to be such an enormous hit. They believed in it because they believed in their work.

How did you get Harrison Ford to guest-star on an episode of *Young Indy*?

Basically, we needed a wraparound. We realized that the old *Indy* wraparounds were not working. People were not responding to them well. Although they liked George Hall, the actor, they didn't



McCallum and Lucas on-location in Wyoming for the Harrison Ford segment of *The Young Indiana Jones Chronicles*.

like the idea of seeing *Indy* older. So we needed to do a bookend. George called Harrison and he agreed to do it if we could shoot at his home—he was in the middle of shooting *The Fugitive*. So I flew from Prague to Jackson Hole and got a little crew together and it was a lot of fun. We shot it in a day. Harrison arrived on the set on a snowmobile and we just shot it. It's as simple as that. I prepped it for about a week and everybody just drove up to Jackson Hole to shoot it. Actually, most of the crew stayed on for Christmas and skied. It's a beautiful area.

Why did ABC give *Young Indy* such terrible time slots?

The trouble is that this is one of the biggest problems in working with a network and it certainly is one of the most frustrating. All the people at ABC were nice and pleasant and decent to us and we started up a very good relationship with the network—better than if you were a stranger just coming into the network—because of George and the *Indiana Jones* franchise. But George repeatedly said to them, and I heard him say it a million times, that “this is not going to be the feature films.” They would nod and nod and always believed it was going to be. The trouble is that, at that particular time, there was no one there willing to be a visionary and willing to make a huge commitment to the real idea of the series. I think what they hoped was that, “Oh, we’ll let George get this little educational thing out of his mind and we’ll show him the ratings aren’t so good and then we’ll bend him and force him into doing more adventurous ones.” But that was never going to happen. So they had

How were you approached to produce the new *Star Wars* movies?

George and I started talking about it two or three years ago. We would say, “Well, this is the way *Star Wars* has to be done.” But George never asked me if I wanted to do it. It was just an understanding. We did talk about the new films and we would discuss the easiest way to do the films.

What is happening on the new *Star Wars* films right now?

George is doing his research now. He only comes in one day a week. Most of the time he stays at home working out ideas, following up on things he started twenty years ago and just getting ready to start writing the script in January.

Will you be shooting the new *Star Wars* prequels at Elstree Studios in England, where the previous films were shot?

Well, you never know. There is a chance that Elstree Studios might be revived. I know that Fox is looking at it. I wouldn’t discount it. It’s likely we will shoot the new *Star Wars* films in England. All the *Star Wars* and *Indiana Jones* films were based out of Elstree. I have also done six films there. So we’ll see if Elstree is a viable location to work at when the time comes.

What have you found to be the greatest pleasure in working for Lucasfilm?

The real pleasure is

“The challenge for George and I is to be able to make these new *Star Wars* films on time and on budget and with the highest artistic commitment that we can make, and make them compete with all the other films Hollywood is producing.”

no strategy and no vision for it. Completely superficial decisions are often made in the television business and luck is really the determining factor for most of the success we have. You know, for every good show there are ten bad shows. It’s a filtering system. It’s amazing that anything gets out.

What is the future of *Young Indy*?

Our dream now is to connect the episodes to make two-hour-movies and come out with twenty feature films for video. Each one of the episodes we’ve done this year will be added to the list such as *The Hollywood Follies* and the *Eye Of The Peacock*, and *Travels With Father*. So the dream is to get it on video and have it for new distribution systems that are coming in the future.

After the next three *Young Indy* films air on the Family Channel, is that it?

Yes, it has been completed. There is more that we would like to tell but I think it’s finished now. We had so much fun making those shows, though.

Are you going to be involved with another *Indiana Jones* movie that would star Harrison Ford?

Yes, I will. We’re waiting for the script for the new *Indiana Jones* film right now. But if the script is good and we can get Steven Spielberg and Harrison Ford and get their schedules straightened out over the next two years, it’s something we all want to do.

Will this new film connect to the *Young Indy* series?

No, it would be just purely Harrison.

Will you be using Sean Connery again?

It’s doubtful his character will be in the next movie.

When would the new *Indiana Jones* film be released?

It depends on when we receive the script and get everyone’s approval.

George. There are many other people here at Lucasfilm I love working with as well. I loved the people I worked with on *Young Indy*, too. They just amazed me everyday. Luckily, I still have six people who have been with me the whole time. If we film the new *Star Wars* movies in England, the people who did *Young Indy* will most likely be doing *Star Wars*, too. But, honestly, George still amazes me every day: his concentration, his dedication, his commitment—the unselfish way he conducts his life with us is amazing.

It’s going to be a new experience for you working on such highly visible films as the new *Star Wars* prequels.

Yes, I’ve never worked on such a successful movie like that. The shooting won’t be so new to me but the aftermath, if it works, will. One of the great things I remember about working in England in the ‘80s is that we could make a film for a million dollars and there would be a small audience to see it. It wouldn’t make any money, but it wouldn’t lose any either. Making smaller films like that was very worthwhile to me. But then, in about 1989, I suddenly got to thinking, “I love doing these kinds of films and they’re a lot of fun, but nobody has actually seen them!” Your friends and your family and peers would see them but they were not really getting out anywhere. That was actually the turning point for me in deciding to do *Young Indy*.

George has told us before that these new *Star Wars* prequels will deal with a young Ben Kenobi and Anakin Skywalker. Can



Lucas, director Jon Johnston and McCallum on location for *Young Indy*.



you add anything more to that? What can fans look forward to from these new films?

I think it's basically that crucial moment that everybody usually has in their life that he is going to deal with in these films. Once you've been educated, you basically have a choice to make in what you are going to do with your life. Anakin makes one choice, Obi-Wan makes another. Once you've made that choice it's very hard to turn back. Some people can, at that very last moment, like we saw with Darth/Anakin in *Return of the Jedi*. But it's basically that whole dramatic situation, certainly in the first film—the choice that you ultimately make between good and evil, right and wrong.

What George had to struggle with on the first three *Star Wars* films was to create a universe of people and places and their relationships and the way the story was going to go and how they all interrelated. It's somewhat easier now because he knows all those characters and where they came from but there still is the essence of what makes a powerful, dramatic story that has to be dealt with.

Even though these films will be different in many ways from the previous *Star Wars* films, there still must be a continuity so that we feel we're in the same universe.



Exactly. We're only talking about forty years before *Star Wars*. But there are lots of opportunities for major stuff. Forty years in the *Star Wars* universe is a huge amount of time.

Do you recall seeing the original *Star Wars* yourself?

I'll never forget driving home after leaving work early on a Friday night the week it opened and seeing the lines of people at the theater in Los Angeles. At that time I was finishing up on the film *Black Sunday*. I recall that after we had first previewed *Black Sunday*, I was desperately trying to get John Williams, who had done our score, to redo the ending for the film. He was in London at that time finishing the score for *Star Wars* but he found the time to redo the ending for *Black Sunday* as well. I knew the word-of-mouth around the industry was

that *Star Wars* was going to do so badly and that it was supposed to be the biggest turkey of all time! I remember thinking, "Oh, those poor people making *Star Wars*! They are really going to lose it all on this!" Everybody thought it was going to be a disaster. I couldn't believe it when I drove down Wilshire Blvd. and the lines went all the way around the block! George had so little faith he was right across the street from the Mann's Chinese Theater and didn't even know it was opening there. I had never seen lines like that. Of course, when I saw the movie, I was blown away!

Rick, in conclusion, what are your hopes for the new *Star Wars* movies, both professionally and personally?

Well, professionally, I want to be able to achieve the finest that I think I can actually do. I also want to be able to lead and try to get as many people to deliver the best that they can possibly do for George's vision of not only *Star Wars* but what he wants to achieve in the future. That's the single biggest goal. As a story, I really want to be able to be a part of making a truly, deeply, profoundly good movie that touches people all over the world. I would like to be able to have that experience and see what that's like. One of the things I learned most from *Young Indy* is that, at the end of the day, what you have done is a qualitative experience. It's not how much you made. We traveled all around the world and did something that no

one has ever done on television. We were not acknowledged publicly for it but that had nothing to do with anyone's thoughts about the experience. We all grew up together. We have another stage of development to go through now and that's on *Star Wars*. We're now totally interdependent on one another. On most movies, you don't have enough time and the film is over in eight to ten weeks. You don't have the same interdependency, psychologically and emotionally, we'll need to sustain the level that we want to achieve on the *Star Wars* prequels. Hopefully, we also have the best story in the world to tell, too. The visual effects will be important to the new films but the story is primary.

I can only imagine that you will be using innovative technology to produce those effects, much like you are doing with the rerelease of *Star Wars* in 1997.

Yes, that's true. Fans will see new sequences in the rerelease like when Han meets Jabba the Hutt but we are also trying to get rid of all the matte lines and other things that George couldn't realize years ago because the technology wasn't there. I think what is going to be amazing about the rerelease is to see everybody's children watching it for the first time and to see how little we have actually progressed in twenty years because I think it will stand out as being really remarkable. People will see today how beautifully done it was then.

Rick, thank you for sharing some time with us. We look forward to talking with you further as we keep fans updated on the new *Star Wars* prequels.

Well, thank you. It's been a pleasure. **STARWARS**



"George still amazes me every day," says McCallum. "His concentration, his dedication, his commitment—the unselfish way he conducts his life with us is amazing."



THX 1138

When George Lucas began working on *Star Wars* he probably had no idea it would overshadow everything else he'd ever done. Today, many young fans discovering the Lucasfilm pantheon are familiar with the *Star Wars* trilogy, *Willow* and the Indiana Jones movies, but they may have never seen *American Graffiti*, and even fewer have heard of *THX 1138*.

THX 1138 was George Lucas' first feature film and first crack at science fiction. Twenty-three years after its 1971 release, *THX 1138* has been obscured by the success of subsequent Lucasfilm projects, but it's not forgotten. *THX 1138* was a unique filmmaking achievement that remains compelling and relevant to today's audience, and should be of interest to fans.

The *THX 1138* story is often compared to those of visionary writers like George Orwell, Aldous Huxley and Philip K. Dick. Yet, like *Star Wars*, which drew inspiration from everything from Flash Gordon to Akira Kurosawa, *THX 1138*'s strength lies in its ability to combine a wide variety of influences and create a new experience.

The liner notes on the 1983 Warner Home Video release of the film describe it this way: "It is the 25th century. Humanity has crept underground to live like insects in a high-tech computerized hive where men and women live in a drug-soothed stupor with no names, no identity, no hardships ... and no memory of the birthright they have forsaken." The film follows the plight of THX 1138, superbly portrayed by Robert Duvall in his first starring role, and his cubicle mate LUH 3417 played by Maggie McOmie.

THX and LUH begin to crack under the strain

of their rigid life, they stop taking drugs, they start having illegal sexual urges for each other. The central authorities intervene, THX is accused of "criminal drug evasion" and incarcerated. THX finally makes his mad dash for freedom and reaches the surface. Is it a moment of triumph or simply an escape to an unlivable nuclear-scorched Earth? See the movie, you decide.

Although it never reached a huge audience, *THX 1138* left its dystopian fingerprints on the American mind. Consider some of its enduring images. Maggie McOmie looked beautiful with a shaved head years before Persis Khambatta or Sinead O'Connor. The Rodney King beating looks like it could have been rotoscoped from a *THX* scene where robot police are shown on TV club-

bating a man with nightsticks. Lalo Schiffrin's haunting ambient score predates similar aural experiments like Brian Eno's *Music for Airports*. Chrome policemen walking into walls, throngs of bald children, telephone booth-style robot confessionals—all linger in the mind of the viewer.

It's hard to be-

lieve that two so completely different science fiction sagas came out of the same man's mind. *Star Wars* is a lush, expansive space opera filled with hope, joy and excitement, while *THX 1138* is a tense, paranoid vision of the future laced with black comedy.

Despite these differences, the success of *Star Wars* was the main reason for *THX 1138*'s new lease on life. Few who didn't live through it can imagine how huge the *Star Wars* phenomena was in 1977. *Star Wars* was the cash cow that



Robert Duvall as THX 1138 and Maggie McOmie as LUH 3417 in Lucas' first science fiction film.



everyone wanted to milk. Warner Bros., who released *THX 1138*, probably would have released Lucas home movies if they thought they could make a buck off of them. It mattered not that *THX 1138* and *Star Wars* were sci-fi films as different as night and day.

Fans who had enjoyed *THX 1138*'s nightmare vision of the future in 1971 had their own expectations of *Star Wars*. When *Star Wars* was first released in 1977, its most ardent critics were sci-fi purists who accused the film of being short on concepts and characterization and long on cowboy-style action. SF writer Harlan Ellison caused an uproar in the pages of *Starlog* with his criticisms of the film. He even got into heated exchanges with Mark Hamill during Mark's tireless promotion of the film.

Ben Bova, then editor of the science fiction journal *Analog*, wrote disparagingly of *Star Wars* in a 1977 letter to the *New York Times*: "Those of us who work in the field of science fiction professionally look for something more than Saturday afternoon shoot-'em-ups when we go to a science fiction film. We have been disappointed many times, but I had expected more of Lucas." Bova probably lived to eat those words as *Star Wars* went on to create a new generation of science fiction fans, some of whom may have ended up as *Analog* readers. What it came down to was that *Star Wars* was not all things to all science fiction fans. Becoming almost instantaneously the most popular science fiction film of all time, it became a lightning-rod for those who felt that true science fiction was the mature intellectualizations of Arthur C. Clarke and Robert Heinlein.

The point the critics missed in 1977 was that George Lucas had already made his mature, intellectual sci-fi epic six years earlier in the form of *THX 1138*. *THX 1138* was by most accounts a creative success. Although it did poorly at the box office, critics responded well, and the film received a screening at the Cannes Film Festival.

Lucas was an adventurous filmmaker. He did *THX 1138* and was proud of it. He had absolutely no desire to do the same thing over again. Indeed, he had already done it twice, since the *THX 1138* was an expanded version of a short student film he had made.

He had done his futuristic conceptual sci-fi piece and wanted to give a new kind of fairy tale to a mythless generation. Anyone close to Lucas would expect that his second

foray into science fiction would be completely different from his first. Nevertheless, Lucas was accused of turning his back on the sophisticated sci-fi crowd.

THX 1138 is definitely an adult film. *Star Wars* could be accused of pandering to kids only in contrast to *THX 1138*. *THX 1138* contains strong sexual and violent themes, and was paced like a sleeping pill for a kid. Many kids went into the theater expecting more



Director George Lucas on the set of *THX 1138*, his first feature film.

Star Wars during *THX 1138*'s brief 1977 re-release (something the film hype did little to discourage) and left the theater disturbed and bewildered.

Still, the movie managed to somehow latch on to the psyches of enough precocious children to resurface in the '90s as cyberpunk influence. *THX* has mind-control drugs, robot policemen and a motorcycle chase—sounds like the latest sci-fi CD-ROM or *RoboCop* episode.

The movie is now a "cult favorite," and often appears on midnight movie bookings. Some die-hards maintain that it is still Lucas' best film.

THX 1138 is enjoying a minirevival in the pages of industrial/cyberculture 'zines like *Nexus 6* in Los Angeles, which recently ran a feature on the movie. Call this a testament to the film's lasting impact, especially considering the videotape has not been in print for over ten years and the only way to get a home copy is on laser disc.

Another reason for continued interest is that *THX 1138* was produced during what many film critics are calling the last golden age of American film, the early '70s. This period saw the release of many challenging films with unglamorous heroes and unsympathetic protagonists. Films like Coppola's *The Conversation*, Peckinpah's *Bring Me the Head of Alfredo Garcia*, and Ashley's *The Last*

Detail all fall alongside *THX 1138* in this category. Each is a bold and exquisite movie, superbly acted and completely devoid of the Hollywood formula.

THX 1138 also introduced a couple of Lucas trademarks: excellent sound use and an uncanny ability to stretch any budget. There is a hilarious scene in *THX 1138* where a pair of internment officers inadvertently torture Robert Duvall by tinkering with a computer that sends pain impulses to his brain. The whole stage is set by a montage of sound created by Lucas' friend and collaborator, Walter Murch, including background noise, off-screen dialogue and the squawks of the pain computer. This skill for sound carried over to *Star Wars*, where razor-sharp sound editing whipped the viewer in and out of the cockpit during the climactic dog-fight scene. One need only watch these films without sound to gain an appreciation for its impact.

Likewise, Lucas learned on *THX* how to make sure every penny of his

\$700,000 budget ended up on the screen. Lucas worked with a skeleton crew using mostly existing structures like the Marin Civic Center and the unfinished BART tunnels as sets, and took only a small salary for himself. He managed to create a slick product with stunning cinematography from Dave Meyers and Albert Kihn. The look and feel that he got for the dollar is still one of the best things about this movie (it screams to be seen in the wide screen letter-box format; most of the best shots are destroyed in the regular video transfer).

This cost-consciousness carried over to *Star Wars*, where they did a whopping 236 effects shots on a \$10 million budget. Compare that to a film like *2001* where they did a mere 32 effects shots for roughly the same budget.

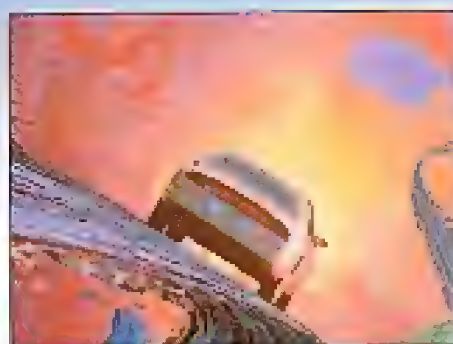
If you haven't already, it's time to hunt down a copy of *THX 1138* on video. You'll be as surprised at the similarities with other Lucas projects, like great sound and breathtaking imagery, as well as the differences, such as the sex, politics and austere themes. Lucas still looks back at *THX 1138* as the film he enjoyed making the most, even though it was the least successful commercially. All directors should be so lucky as to get to direct their own personal vision as their first feature film.

BZZZZIT!



ILM ENERGIZES STAR WARS

by Jon Bradley Snyder



ILM created this stunning effect of an Awan automobile driving through a contemporary painting.

Darth Vader is on a mission from the Emperor, a mission to get the Energizer Bunny once and for all. Will he turn Bunny to the dark side of the Force, or simply reduce him to pink Bunny dust? There's no time to think: Bunny is already on the attack, pounding out a gruesome beat on his three-inch death mallets. Vader, wisely refusing to underestimate his foe, pulls back and prepares to deliver a cunning blow that will render Bunny headless. Vader can practically smell burnt Bunny fur as he lunges forward. Then all of a sudden ... bzzzt. The lightsaber fizzles out. Vader strips away the power source only to discover the lightsaber has been powered by inferior generic batteries. Bunny marches on, triumphant. The Force is strong in this one. It keeps going, and going, and going ... Cut to long shot, cue exit music, fade to black.

Unsuspecting *Star Wars* fans were shocked to see this epic confrontation hit their prime-time TV screens this fall. Many felt elated and confused, and wanted a new *Star Wars* film more than ever. Last September and October the Darth Vader Energizer Bunny commercial aired during dozens of shows, from *Cops* to *America's Funniest Home Videos*. It was the first new *Star Wars* moving image in almost ten years, and it was the first time a *Star Wars* character had been used to sell a non-licensed product in the United States. Suspecting Industrial Light & Magic was somehow involved, the *Star Wars Insider* went straight to the famed special effects house to find out what was going on.

We spoke with Executive Producer Kevin M. Townsend about how the Darth Vader Energizer Bunny commercial came into being. The ad agency that represents Energizer originally contacted Lucasfilm with the idea a year ago, but at the time, Lucasfilm didn't go for it. When Kevin started working at ILM he pitched the project again, and this time Lucasfilm agreed. "It was an opportunity for Lucas to re-insert one of the main characters from the trilogy back into the public consciousness," says Townsend. "Plus it was a funny idea. George's characters are important to him but he also has a sense of humor."

Energizer paid Lucasfilm a licensing fee to use the character and also hired ILM to produce the commercial. These decisions were made independently of each other, says Kevin. There was nothing that required ILM to do the job; the ad agency simply felt ILM could do the best job. Matthew Robbins, veteran of many commercials and feature films and a friend of George Lucas from his USC film school days, was picked to direct. Says Kevin, "I don't think George would have let just anyone do the spot. He wanted someone he could trust."



"The original idea was to just use the original film footage, shoot the Bunny on blue screen and insert him into shots," says Kevin. Once they got started it was clear that approach would not provide enough flexibility, so new sets were constructed from the originals used in *The Empire Strikes Back*. James Earl Jones granted permission to use his voice from the original soundtrack, so no new Vader dialogue was created. They produced two commercials: a thirty-second spot and a sixty-second spot, each with about fifty percent old footage and fifty percent new footage. According to Townsend, it has been Energizer's most successful commercial to date, generating tremendous media and consumer response.

We had no idea that ILM did so many commercials until Kevin's assistant Michael McCarthy sat us down and showed us ILM's "director's reel," a compilation of all the spots the company has produced in the past few months. Some of the commercials we looked at were instantly familiar, like the Intel Inside commercial and the Acura car on the Hot Wheels track. Michael pointed out that on one version of the Intel commercial the flying computer chip buzzes past a screen shot from *Rebel Assault*.

The day I visited, Amblin's *Casper the Friendly Ghost* was being shot. These days ILM is thirty-five percent commercials and sixty-five percent film. The ILM commercial division has been around for six years. It employs four full-time directors and soon will add a fifth. They specialize in special effects-heavy commercials, but they also do lots of work that requires straight, unfettered photography. They're a full-service outfit that can create a spot based on everything from a 2:00 a.m. napkin scribble to a detailed story board.

Lucas has said publicly that he is waiting for technology to reach a certain point before he begins in earnest on the next *Star Wars* trilogy. I needled Kevin for info on the state of computer graphics technology (that's called "CG" if you're in the biz). What can't easily be done with CG these days? "Humans, hair, and fur," said Kevin. Maybe that explains the CG preoccupation with reptiles—no woolly mammoths in *Jurassic Park*. Do we have the technology necessary for a new *Star Wars* film? "I can't comment on the preliminary work that has or hasn't been done on the next *Star Wars* films," said Kevin, deftly adhering to Lucasfilm's strict non-disclosure policy. "It all depends on what George feels his needs are."

Large-scale computer effects like those used in TV's *Young Indiana Jones* are now being used on film. In *Forrest Gump*, ILM made an antiwar rally of ten thousand people out of two hundred extras. *Forrest Gump* had some of the longest shots in special effects history. "The technology advances daily," says Townsend.



ILM is known for creating innovative effects, like this commercial featuring an Acura on a Hot Wheels track.

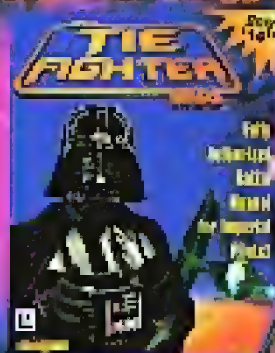
What about rumors that R2-D2 will star in a second Energizer Bunny commercial? Kevin says there are no plans that he knows of, and he thinks Energizer will probably go in a different direction. "They aren't exactly in the sequel business," says Kevin. Crazy rumors don't surprise him, though. Kevin was in a *Star Wars* chat room in America Online one night before the commercial was released and listened to an insistent fan recount a completely false story line for the commercial that he swore was the real thing. The other people in the

room had no idea who Kevin was, and it gave Kevin a good laugh. Beware of what you hear online. Anonymity can breed treachery.

If watching ILM-made commercials helps you while away the time before the next *Star Wars* trilogy, be on the lookout for new spots by AT&T, GMAC, and Owens Corning Plastics. A top-secret Lincoln Mercury commercial will air during the Superbowl, which is kind of like the *Star Wars* of sporting events, as far as commercials go. **FRANKLIN**

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SCOUTING THE GALAXY

by Stephen J. Sansweet

MERCHANDISE MYSTERIES... AND MENACE!

What an exciting time to be a *Star Wars* fan and collector—and what a confusing time, too! A slow and steady trickle of new merchandise started appearing after the Timothy Zahn novels proved there were still lots of people who wanted to own some part of the *Star Wars* universe, whether video, book or toy. That trickle has become a stream since word was confirmed that George Lucas is planning a new trilogy, set to begin in 1998. By then the stream will be a raging river, and we're only talking *Star Wars* "classic" merchandise relating to the first trilogy.

But what about the old stuff? If you'll permit one more watery metaphor, it's as wide as the ocean, deep as the sea. Just look around at any sci-fi con, comic show, flea market, antiques mall or in the pages of just about any collector's magazine or newsletter. It seems like everyone has something from *Star Wars* to sell. When you consider that Kenner produced a quarter of a billion carded action figures alone, that's no surprise. What does take your breath away are the prices.

If so much stuff was produced, why are the prices so high—and going higher? In a free-market economy such as ours, it's a matter of supply and demand. The demand for mint condition *Star Wars* toys is growing as new collectors enter the field, yet the supply is fixed. What we don't know is how fixed. If 500,000 mint, carded, Power of the Force Yoda figures were suddenly discovered in a warehouse in Düsseldorf, the price would quickly drop below \$350 or \$500 or whatever one went for yesterday. Similarly, if something is a prototype or model of an item that was later produced (or that never was made), you can be pretty sure that there are at best a handful of similar pieces and that you have a true rarity.

Now we get to the confusing part—the dark side of collecting. As prices soar, greed and larceny capture some souls: Beware the bootleggers! I'm not talking about some cheaply made unlicensed sheet of stickers from Taiwan. Nor am I referring to fanzines or even fan-made action figures or other toys produced in very limited quantities and sold collector-to-collector for what they are—an attempt to fill in the holes in the old Kenner line. No, I mean down and dirty counterfeiters who spend a great deal of time and money to deliberately trick unsuspecting collectors



Will the real Boba Fett please stand up? A rare missile-firing Boba Fett prototype can sell for as much as \$2,500. However, do your homework ... you may end up purchasing a bootleg figure.

into believing that a newly minted piece is some rare and valuable collectible.

This has happened before. In late 1982, just after *Revenge of the Jedi* was renamed, prices for the advance *Revenge* one-sheets shot up overnight, from \$15 to about \$200. Within weeks, muddy bootleg copies were making the rounds. Another common bootleg item is the black-and-white poster for the 1985 triple bill. Only eighteen posters were made, two for each of the nine theaters nationwide showing the three films; they are all done using a photographic process and have three lines of type above the *Star Wars* logo. The bootlegs have two lines of type, are printed, and you can smudge the black ink.

Then, about four years ago, a band of East Coast con men claimed that they had discovered an old Twentieth Century-Fox poster warehouse filled with thousands of mint copies of all the trilogy posters—and even some never released! I was dubious. But a few dealers, eager to believe, got swept in and purchased thousands of *Star Wars* style A, advance B and style C one-sheets. A friend of mine was one of those dealers and she sent me copies of each. Sure enough, careful comparison to my originals proved beyond a doubt that they had just been printed; while the job was good, there were enough differences to tell them apart. On the fake style A, the ©1977 under the artwork on the left side is flush with the left border instead of being indented about one-eighth of an inch. On bootleg style B posters, the

oval union printing label to the left of center in the bottom border is missing. On counterfeit style C posters, the faces have a yellow cast, rather than orange-brown flesh tones.

While my dealer friend—a true *Star Wars* loyalist—destroyed her copies at great loss, other dealers are still selling them at prices the originals command. And many of these dealers know—or should know—better: how many times have you paid \$5 wholesale for a poster with a guide price of \$150? And just when I thought most of these bad posters had worked their way through the system, I heard earlier this year from the folks who put on the *Star Wars* collectibles show for QVC: They were about to buy 2,000 rare style A and style C posters—and in rolled, mint condition! Uh, wait a minute, I said. Could you send me samples? Sure enough, they were from the same batch of bootlegs. Buyers beware! The fact that something is expensive makes it more likely that someone may have faked it; after all, who's going to reprint a 1983 coloring book that still sells for a buck?

Right now the hottest area for bootleggers is rare action figures. Before you pay \$500—or \$2,500—for a missile-firing Boba Fett prototype that a seller claims is original, do your homework. Does it look exactly like the photo that appears in *Star Wars: From Concept to Screen to Collectible*? Under a strong magnifying glass, do the copyright lines on the back of the legs appear to have been filed off? Does the surface feel sticky, like paint thinner has been used to remove the color? Does the missile firing mechanism look like it would fall apart if you shot it twice? How did the seller get it and can he prove it? The odds are it's a bootleg.

Does the material on a red-cape Bib Fortuna look amazingly similar to that of the Emperor's Royal Guard? It's a fake. Does the vinyl cape on that supposedly rare Jawa seem to be the same color as the vinyl on Ben Kenobi's cape? It's a fake. A dealer recently sent to me for inspection a vinyl-cape Jawa mint on a card; a displeased customer had sent it back, fearing the \$600 piece wasn't authentic. It didn't take long under a halogen light to see where the bubble had been removed; the vinyl cape had definitely been cut down from old Ben's—the cut and the color were wrong; and the bubble that was put back on was the one for the cloth-cape Jawa, not the shallower one from Mr. Vinyl Cape. The bootlegger hadn't done his homework.

Another tricky area is foreign items. Here a dealer truly may not know what something is, but rather than admit it, he'll bluff. At a show last year a dealer told me he had a large-scale prototype of the R2-D2 small action figure. Sure enough, here was a large plastic R2—very much like the Kenner R2 in the twelve-inch doll series—but with a paper label instead of embossed plastic around the barrel. He wanted \$800 for it, even though it was beat up. Thanks anyway. Something rang a bell, but I couldn't quite place it until I got home and looked at my foreign toys. Sure enough, there it was, mint in the box, a large paper-label R2 made by Kenner's affiliate in Mexico. Value? Rare, but probably no more than \$150 to \$200 or so.

A collector recently sent me what he had been told was a Kenner prototype action figure for BG-J38, a briefly seen Jedi droid with the body of 8D8 and the ovoid head of a fly. The price he was quoted was \$1,100. Some of the pieces didn't fit together that well, and I had never heard of such a prototype, but it was the right size and color and clearly had been manufactured, not fan-made. So I said that it could be a prototype. Not long after, when some collector friends were visiting and the story about BG-J38 came up, a friend who had been through my model kits went directly to the Japanese section and pulled out ... You guessed it. There was what I had thought was a BG-J38 prototype. It was actually a plastic "garage kit," or unlicensed, small-edition model. (Luckily, the guy who had sent it to me hadn't paid for it yet.)

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SCOUTING QUERIES

Dear Scouting,

In issue #21, you spoke of the number of Star Wars figures and how many it may take to have a "complete" set. My question: Is there a Blue Snaggletooth figure? I've never heard any mention of this figure, but a local hobby shop which does buy/sell some Star Wars memorabilia has recently put what they are calling a "(rare) Blue Snaggletooth" in their display case. He looks just like Snaggletooth except his uniform is blue and he is as tall as most of the other figures, whereas Snaggletooth is short. He's also priced ten times higher than the other figures the store sells. Is this really a rare find or some sort of fake?

Bill D.
Chapel Hill, NC

Yes, Virginia—uh, Bill, there is a Snaggletooth: blue, that is. It was one of four figures that came bagged in plastic inside the Sears exclusive Cantina Adventure Set. It was made based on incomplete information given to Kenner, and was resculpted and painted red when it was put on a card. You can get a loose short Snaggletooth for about \$8 to \$10 and a loose blue one for around \$70, but a red shortie on a mint Star Wars card will also set you back \$70 or more.



Dear Scouting,

Where in the New York area can I find a place to buy original Kenner Star Wars figures?

David S.
Greenwich, CT

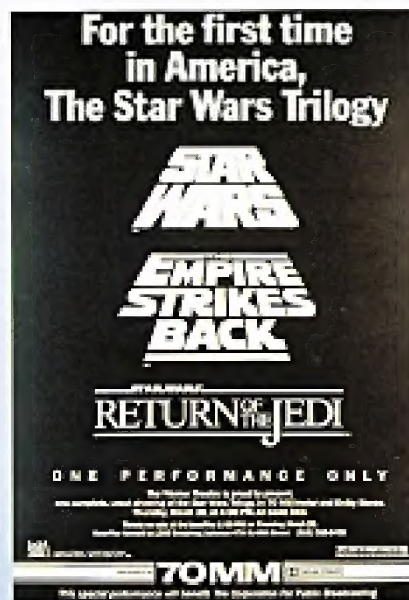
Your best bet is to try comic and collectibles shops (check the Yellow Pages) and also pick up flyers there for frequent comic and science fiction shows and conventions. You might also subscribe to *Toy Shop*, a twice-monthly magazine that has tons of ads for figures and other Star Wars merchandise.

Dear Scouting,

I have attempted over the years to collect the 40"x 60" movie posters in various styles made for the Star Wars trilogy. I've never found a conclusive list of which styles in this large, cardstock format were in fact issued. In addition, do you have information on quantities that may have been produced and where I might find a price list?

David A.
North Vancouver, BC

Sure. The 40 x 60s are beautiful, if awkwardly large, posters to collect. They are printed on cardstock, always rolled, and are the same art as the much more common one-sheets. While the one-sheets were produced in the thousands, there were often only a few hundred of the 40 x 60s made; many were used to make the cardboard standees for theater lobbies. Trilogy styles are: *Star Wars*: styles A,



D and 1982 rerelease with "Revenge" stripe; *Empire*: styles A, B, 1981 and 1982 rereleases; *Jedi*: styles A & B. For prices, check out Tomart's Price Guide to *Worldwide Star Wars Collectibles*. It has ten pages of poster prices and photos—and thanks for the opportunity to plug it.

Send your questions and comments to *Scouting The Galaxy*, *The Star Wars Insider*, P.O. Box 111000, Aurora CO 80042. Individual replies aren't always possible, but we'll try to answer the questions of broadest interest in the column.

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